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"CARMEN," JANUARY 25.

Every seat taken—every inch at sides and rear covered with human feet. Society in the boxes, brilliant, more sedate, older, it would seem. Is Carmen too young for our youth? The world upstairs—well mannered, appreciative—throwing flowers. A valiant, if violent, gentleman of the parterre who threw his "bravos" to Jose after the wonderful rendering of the Flower Song in the second act.

The first act was anybody's—Louis Hasselman's perhaps, but it was not Carmen's. "She is not warm to-night," a standee said (it was zero, nearly, out of doors), "but she'll arrive." She was there, nevertheless, for the bouquets. They showered them on her. They'll never forget her as long as they can remember her—Miss Farrar.

But Jose got the second act and the quintet! Perfect work on the side lines there! Flawless management. A place for everything and nothing out of place. Who shall ever define that intangible, evident quality that efficiency calls perfect collaboration?

Marie Tiffany and Marion Telva in the card duet—a perfect blending of voices. It dawns on one that this "Carmen" is not a star performance—not to-night. For Micaela comes. And she brings freshness and vigor, and all the gentleness and certainty of the belltones. And up, right up, viva voce, the house rises to her, for a clear, perfect rendering of her lines and her music. It is a triumph for Bori and she shares it gracefully at the act end with her colleagues. And so to the conclusion, with Martinelli in the van, fervent, full-toned, dramatic throughout.

A night of light and shade, of skill and artistry. A memory to treasure. Bloomfield and New Rochelle detracted from the A mark in conduct, by a group departure at 11:15, for the 11:45. It was a departure the standees could not understand. As usual, they were right. Tres bien—tres bien! N.

"BORIS," JANUARY 26 (MATINEE).

The final appearance of Feodor Chaliapin as Boris at the Metropolitan this year took place on Thursday afternoon, January 26, when the house, without subscription, was crowded to the doors on an eleven dollar basis. Nothing could better illustrate the popularity of the Russian artist than this fact. He aroused the same tremendous enthusiasm as before, and at the end made a speech which will be found reported verbatim on the editorial page of this number. The supporting cast had the usual familiar faces, Marina this time falling to Jeanne Gordon, who looked beautiful and sang beautifully. Pertile was the tenor, and Papi, at the conductor's desk, humored the great Boris with care and assiduity.

"DIE WALKÜRE," JANUARY 26 (NIGHT).

A very large audience and many standees were on hand to hear a repetition of Wagner's heroic romance, "Die Walküre," at the Metropolitan on the evening of January 26. Jeritza again was a beautiful and appealing Sieglinde; Matzenauer an imposing Bruennhilde, Jeanne Gordon entirely acceptable as Fricka. Clarence Whitehill gave his usual noble and god-like impersonation of Wotan. Johannes Sembach was the Siegmund and William Gustafson a creditable Hunding. Among the newcomers in the Valkyries was Grace Bradley, who recently made her Metropolitan debut. The entire opera was sung in fine Wagnerian style with Bodanzky wielding the baton.

"LE ROI D'YS," JANUARY 27.

On Friday evening, January 27, "Le Roi D'ys" was repeated at the Metropolitan with the same admirable cast, including Frances Alda, as Rozenn; Rosa Ponselle, as Margared; Beniamino Gigli, as Mylio; Giuseppe Danise, as Karnac. All were in fine fettle and the performance on the whole was a capitally smooth and enjoyable one. Louis Hasselmans directed the orchestra with proper spirit and authority.

"ERNANI," JANUARY 28 (MATINEE).

"Ernani" was repeated at the Metropolitan on Saturday afternoon with Titta Ruffo as Don Carlos, Martinelli as Ernani, Ponselle as Elvira, Mardones as De Silva, and the smaller parts in the capable hands of Egner, Paltrinieri and Reschiglian.

While Ruffo naturally was the star and sang well, the best work of the performance came from Rosa Ponselle, who simply amazed and dazzled with her beautiful tones. In the first act especially was her singing superb, and her duets with Martinelli were also high lights. The tenor,

likewise in excellent voice, won no little share of the day's honors. Mardones had his admirers also. Papi conducted.

"DIE TOTE STADT," JANUARY 28 (EVENING).

"Die Tote Stadt," which has proven one of the biggest attractions this season, brought out another large assemblage. The leading role, as heretofore, was assigned to Maria Jeritza, who created so excellent an impression at her previous performances of this part. She was in very



CHEVALIER MAESTRO ALFREDO MARTINO,

teacher of voice and author of numerous works relating to vocal art and science, including "The Mechanism of the Human Voice" and "Il tesoro illuminato dell' arte del canto." Maestro Martino recently was awarded in Paris the cross of honor and brevet de chevalier de Saint-Sebastien et Guillaume for the high merit of his activities both as a teacher and author.

fine voice and received the plaudits due an artist of her calibre.

Orville Harrold made the role of Paul very interesting. Others in the cast were Leonhardt, Telva, Delaunoy, Mary Ellis, Agnini, George Meader, Laurenti, Bada. Artur Bodanzky conducted.

SUNDAY CONCERT, JANUARY 29.

There were eight soloists at the Sunday night concert at the Metropolitan, each of whom shared in the audience's enthusiastic applause. The program was labelled a "Grand Operatic Concert" and included scenes from favorite works.

First came Act I of Bizet's "Carmen." In this roles were taken respectively by Raymonde Delaunoy (an excellent Carmen), Ellen Dalossy (Micaela), Giulio Crimi (Don Jose), Laurenti (Morales), and Giovanni Martino (Zuniga). Crimi, always popular with Metropolitan audiences, was in especially fine voice and pleased immensely. Raymonde Delaunoy sang the title part so well that one could not but wish to hear her in the opera. "La Forza del Destino"—the finale of Act II—brought forward Frances Petralt and Didur. Both scored success and deservedly so.

Orville Harrold won an ovation when he appeared with Martino in "Lucia."

In the last number—the prologue to "Mefistofele"—Didur was the only soloist, with the chorus and stage band. His rendition of this music is not new to opera goers and he gave it the same fine interpretation which has won him such plaudits on week-day evenings.

Special mention should be given the work of the chorus and the orchestra. Under Bamboschek's careful and skillful guidance they sang and played satisfactorily. There was certainly no cause for disappointment in any of the offerings of the evening.

## LUCIEN MURATORE, THE TENOR, OPERATED ON FOR APPENDICITIS

Very few who witnessed the performance of Lucien Muratore last Saturday night at the Manhattan, when he sang Don Jose to the Carmen of Mary Garden, thought or even suspected that he was singing under atrocious sufferings, as after the first act he suffered an acute attack of appendicitis. He went on courageously and told not even his fellow singers of his agony. Thus, fighting bravely on and scoring one of the biggest successes of his American career, he finished the performance. Afterward he was hurried home and Dr. Charles F. Locke was called in. On Sunday morning his condition was considerably aggravated and his secretary notified some of his close friends, among them the writer. Late in the afternoon Muratore sent his secretary and Dr. Rene Bourdin over to the Manhattan to inform the management that he would be unable to sing in "Mona Vanna" on Monday night, but that he expected and hoped to be well enough to sing Canio in "Pagliacci" on Thursday night. Late Sunday night Dr. Locke informed Mr. Muratore that an operation seemed to him inevitable, but Mr. Muratore refused his consent, saying that after a good night's rest he would perhaps feel better in the morning. At ten o'clock on Monday morning Dr. Locke, Dr. Aspinwall Judd and Dr. Rene Bourdin held a conference and it was then finally decided that Muratore should be operated upon at once. The great tenor still refused but, following the advice of his close friends, he finally consented to be transported in an ambulance to Dr. Lloyd's Sanitarium, known as the Audubon Hospital, at 8 St. Nicholas Place, where at 12:30 Monday the operation was performed. Those who went to the hospital with Mr. Muratore besides his wife, Lina Cavalieria-Muratore, and the doctors, were Harold F. McCormick, Muriel McCormick, Fowler McCormick, Clark A. Shaw (business manager of the Chicago Opera), Howard Potter (special representative for Mary Garden), Mrs. Jessie Baskerville and Rene Devries.

The operation started at 12:30 and was only concluded at two o'clock. Dr. Locke reported that Mr. Muratore's appendix was about three times the usual length, badly swollen and showed inflammation and gangrene spots. Mr. Muratore's prompt recovery is wished by all the musical world.

The only change in the week's repertory was the substitution on Monday evening of "L'Amore dei Tre Re," with Garden, Johnson, Baklanoff and Lazzari, for "Mona Vanna." This (Thursday) evening Lappas, the Greek tenor, will replace Muratore in "I Pagliacci," and at the "Salome" performance on Saturday evening Riccardo Martin will sing Herod in his place. R. D.

## Musicians in the Washington Disaster

Among those lost in the terrible theater disaster at Washington, Saturday night, when the roof of the Knickerbocker Theater caved in under the weight of snow, were a number of musicians. Most prominent of them was Alfred G. Eldredge, a clerk in the treasury, who had been twenty-seven years organist at St. Margaret's Church. In point of service and ability Mr. Eldredge was probably the best known organist in Washington. His wife was also killed. Four members of the orchestra were also numbered among the victims, including Ernest Natiello, the leader, a well known figure in Washington professional musical circles; Joseph W. Beale and George S. Freeman, violinists, and William Tracey, a trombone player. Jean Miesky, wife of the leader of the orchestra at the Metropolitan Theater, chanced to be among the audience and was also killed. The United States Senate, so reports state, has begun an investigation of the cause of the disaster.

## Verbruggen Coming to America

Henri Verbruggen, director of the State Conservatory of Music at Sydney, New South Wales, and conductor of the State Orchestra, is coming to America in March for a visit. It is likely that Mr. Verbruggen will be heard in New York, where he has already appeared, as conductor of one or two concerts before the end of the season.

# PERSONAL MAGNETISM

BY CLARENCE LUCAS

## Charm Versus Art

**P**ERSONALITY will win more popularity for an artist than his art will. It is more than half the battle in the public arena. The matinee idol who entrances all the women, and the fascinating actress who lures all the young men, are frequently of moderate merit as artists. Their personality—personal magnetism—makes them attractive. Intellect alone never draws an audience. Nor does the highest art attract when the great artist lacks the magnetism of an attractive personality. Moreover, there are many men and women, with hosts of intimate friends and admirers, whose personal magnetism does not extend beyond their circle of friends, but vanishes into thin air when they face a crowd.

## Looking Backward

My attention was first drawn to this matter as long ago as 1897 when a comic opera of mine was produced in London. The operetta did not drive Sullivan from the stage or change the entire current of musical thought, but it taught me several useful lessons, which my subsequent experiences as a conductor and finally as a music critic have confirmed. At the rehearsals of my operetta I was worried over the dullness of one of the comedians. He apparently could not learn his songs or get the action of the play into his head. The leading comedian was very amusing and kept the company laughing during the entire rehearsal period of several weeks. I took my place at the conductor's desk on the opening night with the settled conviction that the chief comedian would carry the audience by storm, and that the other man would give me trouble and perhaps get hopelessly separated from the orchestral accompaniment.

## Enter Personal Magnetism

When the curtain rose, however, another element came into play. The subtle and magnetic influence of the audience went across the footlights and transformed the actors on the stage. Everything the supposedly stupid actor did, and every word he said, were greeted with roars of laughter. All his songs were encored. I did not know what to do, as I had made no preparations for repeating any of his songs. Fortunately, the applause of the audience was so loud and so long that I was able to tell the orchestra what to do. The leading comedian, to my surprise, dwindled into insignificance. His jokes and gestures were too small to count in the theater. His songs fell flat and he at once began to complain to me that I had not given him effective songs to sing.

## A Wandering Minstrel

During my wanderings as a theater conductor in most of the important towns and cities of Great Britain and the United States I have met many a rehearsal comedian and singer. I have found that the man or woman who has the greatest attraction for the public is serious and undemonstrative at rehearsals, seldom, if ever, showing the personal magnetism which electrifies the audience when the curtain is up.

## Grand Opera Experiences

My work in connection with the *MUSICAL COURIER* frequently took me to rehearsals of grand opera in the Metropolitan Opera House, New York. I have seen some of the most famous singers in the world walk through a rehearsal with apparently no interest and only half singing the music. And I have heard and seen young singers in subordinate parts make considerable effect at the rehearsals, only to disappear into a kind of haze when the opera house was filled with human beings charged with an intercommunicated magnetic force. Yet many of the younger or ineffective singers sang better than some of the popular favorites. They were deficient in personal magnetism. They lacked personality.

I have in mind at the present moment a contralto who misuses her voice at every concert and operatic performance. No two tones are produced alike and her breathing is obviously labored. Nevertheless she carries her audiences by storm and is greeted with the greatest enthusiasm wherever she goes. Her personal magnetism is exceptionally strong. Without it she could not help being an utter failure before the public. If I mentioned her name and said that she sang badly, thousands of her friends in the United States and England would disagree with me entirely and hold me up to ridicule as another foolish music critic. They would not know that they themselves had been so blinded by the singer's personality that they could not see the vocal defects.

## Artists Unaware of Shortcomings

The public likewise condemns very often as a bore the really great artist who lacks the magnetic charm or power of personality. It frequently happens too that the great artist is unaware of his defects of personality. I hear and meet and visit and dine with many famous pianists and violinists in the course of a London season, and of course the list of lesser artists is exceedingly long. I never fail to look for personality, technical skill interpretive ability. Two friends of mine, both pianists, rise up before me in imagination while I write. One of them has a technical skill which makes light of every conceivable keyboard difficulty. He has also a highly cultured mind, an immense stock of knowledge, an analytical intellect which can interpret the musical works of all schools and epochs. He confessed to me that he could not understand why the general public did not show more interest in his performances.

The other pianist is a man of temperament to his finger tips. He is tall, handsome, poetic looking, and has ample technical skill. He asked me why so many of the critics found fault with his playing when the audience applauded him so generously. The answers to the two questions are simple. The first pianist lacks the personality of the second, and the second lacks the interpretive ability of the first. If they could amalgamate and become one super-pianist they would set the musical world ablaze as Liszt did in his prime.

## Chopin and Liszt

Chopin certainly ranks higher than Liszt as a composer in the estimation of the world in general, whatever Liszt's

actual merits as a composer may be. But it is an historical fact that Chopin shrank from appearing before the immense audiences which Liszt swayed at will like the wind which sweeps over a field of standing grain. Chopin lacked the robust personality of an orator or a great concert artist. Personality and creative genius are separate powers. Liszt happened to have creative genius as well as personal magnetism in public and in private. Chopin's rare poetic genius was accompanied by a personal charm which could be felt only by a small circle of friends in private.

## Schubert's Lack

Schubert was deficient altogether in the valuable power of personality. He had, like Midas, the golden touch, for everything he touched was turned to music. His output was often limited only by the quantity of music paper he could lay his hands on. Sir George Grove says that Schubert wrote eight operas in one year because he happened to meet with eight librettos. If he had met with four or twelve he would have supplied the necessary music. Yet Schubert could impress no business man who might help him to make a living. Says Grove: "The application, like every other of the same kind made by him was a failure, and the place was given to Joseph Weigl."

## Costa and Schumann

The strong and dominating personality of Sir Michael Costa, which made him the autocrat among the conductors of England fifty years ago, is not expressed in his insipid and old-fashioned oratorios. Personality made him what he was, but could not give him creative genius. And when that great creative genius, Robert Schumann, was conductor at Düsseldorf the orchestra soon discovered that he lacked everything a real conductor should have. He had not the personality. Spitta says: "There was no concealing the fact that as a conductor he was inefficient." To be a pianist or violinist requires a special technical development which few composers have. But the actual technical requirements a great composer has to learn for conducting are very small. A great conductor must first of all be a strong personality who can dominate and direct the men in the orchestra. If Schumann was inefficient it could only have been that he lacked personality.

## Goldsmith and Dr. Johnson

One of the most striking examples of the difference between creative genius and personality is furnished by literary history. It might just as well have been musical history, for musical and literary works are exactly alike in this respect. Boswell was completely vanquished by the personality of Dr. Johnson, but he said that Goldsmith was little better than a fool and he wondered at Johnson for seeing any merit in the stupid looking, awkward, slovenly

Goldsmith. Johnson recognized the creative genius of Goldsmith, and when "She Stoops to Conquer" was finished, Johnson took it to the theater, demanded its production and attended the rehearsals to see that none of Goldsmith's lines were altered by the actors, who had no respect for the author. On the night of the first performance the nervous, shrinking and distracted Goldsmith dared not enter the theater, but roamed the streets of London while his masterpiece was making dramatic history at Covent Garden. What would Boswell think if he returned today to find Goldsmith rated as a poet, a novelist, a dramatist, far above Dr. Johnson, whose works and towering personality would be all but forgotten if Boswell had not written his "Life of Johnson."

## Temporary Influence of Personality

The influence of personality gives temporary popularity to many a paltry composition by a famous pianist or favorite violinist. How else can we explain the vogue of certain works which are so insipid, shallow, or commonplace today, notwithstanding the applause they got in other years when interpreted by magnetic artists long since departed.

Take away personality from old love letters and see how silly they sound. They were not silly to the lovers and the ladies who wrote and read them in the golden days when the heart was young. They were then overflowing with the personality of the sender. The love letter which has been read by all the world for a century and a half was written by a creative genius:

Had we never loved so kindly,  
Had we never loved so blindly,  
Never met, or never parted,  
We had ne'er been broken-hearted.

Yet the personality of Robert Burns impressed his Scottish friends so little that the best they did for the ploughboy was to get him a job as an excise man to measure barrels of whiskey.

And Shakespeare, the greatest creative genius of England, had not enough personal magnetism before the public to become more than a third rate actor and play the ghost in his own tremendous "Hamlet."

## A Very Serious Matter

Personality, therefore, is a very serious matter for the musical artist. We know that it can be weakened by old age and by any vices which lower the vitality, but I have never heard of any method to acquire personal magnetism. The performer who is not sure of his technical powers or certain of his memory will be unable to do justice to himself. He may think he lacks personal magnetism when he only lacks skill. Good health will often help, though some of the possessors of magnetic personalities are nervously unhealthy. I think the quality the public singer, player, orator, actor, must have is like that "grand amen"—whatever a grand amen is—which came from the soul of the organ and entered into mine" during the operation of finding the lost chord. If the art of the performer remains on the platform and does not dart into the hidden recesses of the heart it is a vain art. The artist has no personality.

## Elements of Interpretation

By Clarence Adler

[Mr. Adler, pianist and instructor, is noted for the interpretive qualities in his playing, and especially for his ability to impart to students a conception of interpretation.—The Editor.]

Interpretation is not merely an expression of the emotions of the artist; it is rather an emotional reaction guided by a mental concept of the work performed, brought out with the aid of such technical elements as correct fingering, proper pedal usage, rhythmic control, phrasing and dynamics.

The first thought in the interpretation of a new work should be a purely musical one—that is, a conception of the work as a whole. Then must follow a careful structural analysis, embracing the meaning of the individual lines and details of phrases in order to acquire a thorough understanding of the form of the piece. The average pianist learns technic and fingering first. When these are mastered he attempts to interpret the work. Such a method is entirely wrong, and is a hindrance to good interpretation. In the first place, the pianist is liable to miscomprehend the entire aim of the piece in concentrating upon technic alone. Secondly, fingering rarely coincides with interpretive units. Thus, after the technic of a piece is mastered, much has to be undone to arrive at the proper interpretation.

It is a simple task to express the meaning of the individual phrases, if one attempts to feel them vocally. This suggestion is not often stressed in piano music, for the limits of a piano phrase are more elastic than breath can control. Yet most musical thoughts, as phrases should be called, are really vocal with their rise and fall. Each is a definite unit, although in itself not complete. Take, for example, the theme in the fugue of the chromatic fantasia of Bach. Here there are subdivisions within the main line; each smaller division is felt individually as a vocal unit, yet subservient to the larger line of the entire theme.

In order to bring out the musical thought, which is to express the outlines of phrase skillfully, and to make a phrase perfect, fingering must be absolutely correct. The fingers are the means of transmitting the composition from player to listener; the fingering must therefore contain within its limits the musical thought to be conveyed. Most pianists do not realize this fundamental truth, which is, however, a natural inclination of the violinist. He knows that good bowing is just as important as the fingering he uses. What applies to the violinist is true of every stringed instrument, in the same way as breath itself is a guide for those who play either wood-wind or brass instruments. The average pianist learns notes first, and only later the meaning of the individual phrases, while the violinist is compelled to learn all of this even while he is studying the notes. The mechanics of the violin force interpretation from the very start. Possibly this is one reason why violin music has a more direct appeal to the masses.

Rhythm is the heart beat, the vital spark of music. Without rhythm, music is lifeless. A musician who lacks rhythm can never interpret successfully. It is the simple, rhythmic outline of the classics that gives the charm and beauty. In them the rhythm is translucent, pure, leading to absolute perfection.

On the other hand, the rhythm of the modern composers is complex and not always evident. Frequently the rhythms and harmonies of the modern work are so intermingled as to be almost unintelligible to the untrained ear, yet upon closer study they yield a distinct individuality. Some of the modern composers seem purposely to avoid the elemental feelings altogether, as, for example, Casella, Schoenberg, and the later Stravinsky. Their mental gymnastics might be called intellectual tonal experiments.

Louis Gruenberg, the well known composer, in a recent discussion, confessed that he is a "hopeless romanticist, striving for a Renaissance of elemental feeling in music, which feeling, unfortunately, seems to have been forgotten or overlooked by a great many moderns."

These thoughts are pertinent and enlightening, and express to a great degree our view on interpretation. The elemental forces must predominate, and should not be too veneered with academic thought of hidebound tradition. Thought is an acquired habit, but feeling is everybody's gift. Emotion should come first—emotion tempered with understanding and intellect, and a finely adjusted sense of balance. The finest logical grasp of a composition is unappealing and utterly dead without the warm coloring of the emotions.

The pedals are the mechanical colorists of the piano. By the aid of the pedals many tints may be painted, but in the use of them one must practice great judgment. Some one has stated that the pedal "covers a multitude of sins." He should have said the pedal "discloses a multitude of sins." How, when and where to use the pedal is a very difficult question to answer. Only rare and mature artistic discretion can accomplish this properly. There are no hard and fast rules to guide the student. Sometimes the pedal should be used before taking a chord, to produce a warm and resonant tone, for all the dampers are then raised and the strings are ready to vibrate in sympathy. Again, one may take the pedal with a tone—or after. It all depends on the effect desired and the impulse of the moment. Harmony, counterpoint, form, the phrase, the intellectual conception, the emotional impulse—all these factors determine how and where to pedal.

The personal element also plays an important part in expression, for individuality is the unknown quantity which makes for real interpretation. So, after all, one can only guide the student musician on the already known paths and emphasize through daily practice and discipline the important facts.

# THE PERFECT MODERNIST

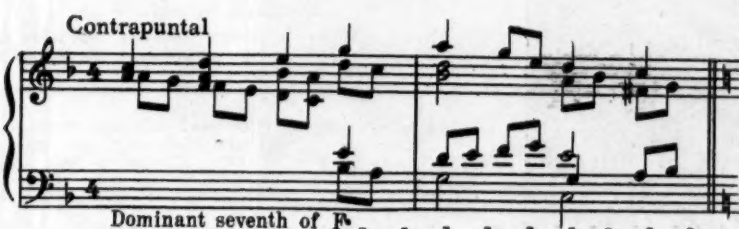
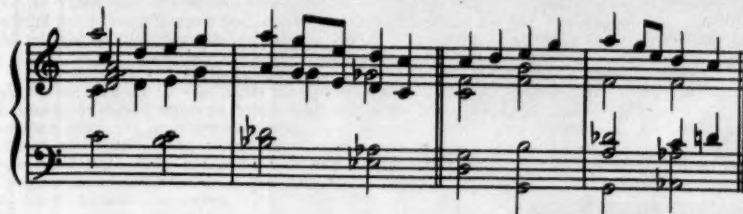
TENTH INSTALLMENT

A Little Primer of Basic Principles by

FRANK PATTERSON

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[Example 94, variations on a two-bar theme, is here completed.]



There is here no change of harmony (except the one example in F). The basic harmony is the tonic throughout. Even when the dominant appears it is a passing chord made by the simultaneous use of several melodies. It is just as accidental as any other chord here used. Remember, always, that this major chord may harmonize a diatonic scale, a chromatic scale, or an altered scale, and that several of these scales, or portions of them, may be used simultaneously, forming chords. Just because the chord is recognizable—as a dominant, for instance—it is not, therefore, necessarily a change in the basic harmony.

If you will now stop to consider that the opening bars (at least) of nearly all of the compositions in existence are constructed upon simple tonic and dominant harmonies, and that, even in the arrangement, to say nothing of the melody, no two are exactly alike, you will see what a bewildering variety of possibilities there is from which to select, and the necessity of acquiring a large and instinctive sense of rapid choice and keen judgment.

This can only be done by sketching melodies and experimenting on their arrangement—and, of course, hearing, playing and analyzing, and, particularly, memorizing, much good music.

It would be futile to attempt to list and catalogue the various sorts and kinds of arrangement. They are too numerous and varied, and reach all the way from sustained or repeated chords and arpeggios to real counterpoint. The student must look upon every piece of music that he hears or plays as a source of information; must determine for himself the nature of the basic harmony and alterations of the basic harmony, contrapuntal embellishment and design of accompaniment, meantime constantly sketching and arranging his own melodies.

Above all, fear must be banished! Write what comes to you! Slash through the difficulties with broad strokes! What does it matter if it is wrong? You will learn by your own mistakes. First write, then correct, discard what is not good, re-write. Do not be afraid to discard and reject bad work. Tchaikowsky discarded the entire first draft of his sixth symphony.

But—note this, it is important!—do not give up a work until it is complete. Finish all that you start. Throw it in the waste basket afterwards if you please, but first finish it.

Learning composition is like learning a language, and the old idea of beginning the study of a language with the study of its grammar has long since become obsolete. One teaches adults as one would teach children, with a few simple words and ideas. Composition must start the same way, with a few simple notes of melody and their appropriate harmony and arrangement.

Exercises are not given here because it is so infinitely easier to write harmony to your own melodies than to somebody's else. It is wise, however, to try to write down by ear (away from the piano) things with which you are familiar, comparing the result with the original, asking yourself why the composer wrote the work as he did.

There is no reason to be confused by the apparent complexity of things. They are generally very simple—the screams of a thousand people are, after all, just screams. A major chord is a major chord even if it is doubly altered, even if fifty melodies are written simultaneously around it (as was done in the mad days of canon), even if all the instruments are racing up and down in mad scale passages and arpeggios. Remember that there are very few chord-types! The complexity is, necessarily, all in the arrangement.

The question is often asked: How do composers know how such passages sound since they cannot be played on the piano? The answer: Partly by application of a highly developed mental ear, partly by a sort of dead reckoning based on long experience—the same sort that serves the artist when he paints a picture, which, close up, looks like an indeterminate lot of smears, but, at a few yards' distance, gives a perfect impression of the scene.

## Modernism

Ultra-modernism, cubism, futurism, dadaism, intentionism, impressionism, and by whatever other names it may be known, is a manner that it is easier to recognize than to define. It is found in many degrees of advance or retrogression, sanity or the reverse, decadence, degeneracy, or effulgent beauty. When it is beautiful it is the most beautiful of all; when it is ugly it ceases to be music and becomes mere noise. Some of it is comic; whether intended to be so or not it is impossible to guess.

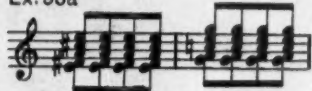
As to what characteristic differentiates modernism from the music of the latest past, or from the music of present day writers who follow the traditions of the past, it may

be said, quite generally, of course, that it depends not so much upon the chords used as upon their progression or resolution.

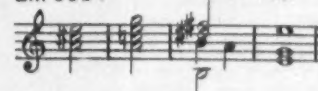
For instance, if we make a harmony of large sevenths (i.e., an inverted semitone), it will be strongly dissonant, but if it resolves quickly, and in such a manner that the meaning of the dissonant note is clearly exposed as melodic, it will not give the impression of modernism. Bach used harmonies as dissonant as any of the modern harmonies without giving the least impression of being futuristic or even especially radical. They are simply the accidents of passing melodies, and the basic harmonies are so clearly enunciated that nothing else is thought of.

Also it must never be forgotten that all modernism is not dissonant. Far from it. Some of the most important and valuable of modernistic compositions are made up entirely of consonant harmonies, lacking even the dissonant suspensions and passing notes most usual in ordinary music. Yet there is a strong modern flavor, and this is produced, as already stated, by the manner in which the chords are taken and left. The following example from Fourdrain's "Carnival" will serve to illustrate this (Example 95a):

Ex. 95a



Ex. 95b



Ex. 95c



Ex. 95d



This might either be an enharmonic modulation from E major to E minor, or a progression from the dominant of D major or minor to E minor (Example 95b), or it might be a simple alteration (Example 95c), or it might be the dominant ninth of G with the root omitted and the seventh raised—(D), F sharp, A, C (sharp), E. Or it might be any of a whole series of altered chords. And if it were written in parts in any of these ways the sound of it would not be modern at all.

But is it any of these things? In the first place the F sharp is evidently a grace note—a sustained grace note. Thus, the chord is not an inverted seventh but a triad twice inverted—a 4-6 chord—and the passage appears as a parallel progression of 4-6 chords.

But there is also an apparent harmonic or key relationship between the notes as shown in the following, where G is considered to be the seventh of a dominant seventh, F sharp a passing note, and C natural a lowered third. (Example 95d.)

Or it might be just A major followed by A minor with all of the other notes just melody notes. (Example 95e.)

Ex. 95e

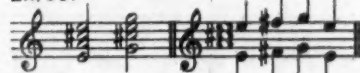


The trouble with all such explanations is that they do not explain—that is to say, they do not help the student to know what he can do and what he cannot do. It is possible to find excuses for almost any good sounding progression (and many bad sounding progressions). And very often a progression which seems so simple that it

needs no explaining sounds the worst of all. One of the most significant conceptions that obtains in the whole field of art is the prevailing aphorism that genius may break all the rules. If the rules may be broken, why worry about them? Why bother about key relationships which may explain why this passage sounds good but fails to explain why similar passages sound bad? Both sides of this argument are given in the belief that only thus will the student be convinced of the futility of reasoning from key and chord relationships.

The fact is, that the above passage is purely melodic and rests wholly upon the A major triad. The necessity of the lowered C will be seen by trying the use of C sharp. (Example 95f.)

Ex. 95f



Ex. 95g



The second chord here is either an ugly diminished chord or, with the A included, a suggestion of a dominant seventh where it is not wanted. Therefore, the C is lowered, and, also, for the reason, more important perhaps than either of these, that the two chords being exactly alike as the composer uses them, the mood is perfectly retained. In an older idiom the C sharp would have been lowered in the same voice and probably also the E to compensate it. (Example 95g.)

Fourdrain raises the upper note and lowers the C sharp to compensate it. It is the same principle otherwise used.

Modern composers are using discords in two distinct ways. The first amounts to nothing more than sustained passing notes, or passing notes (appoggiaturas) used simultaneously with notes of the chord, in disregard of the principle of avoidance. The second use is what might be called a voluntary or intentional discord, a discord that is used like a rest-chord, where the parts have not the character of passing, or at least no definite direction. Of such is the following motive from "Salome" (Example 96):

Here we have a doubly altered dominant and a confusion of major and minor ninths—the D sharp being a major ninth, the D natural a minor ninth. The basic cord is (Example 97a):

How the A sharp is derived is shown by the following (Example 97b):

And the final chord will be realized from this example (Example 97c):

Note, also, that there is an imitation of the melody in the tenor! (Example 97d.)

Ex. 97a



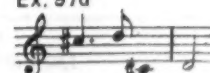
Ex. 97b



Ex. 97c



Ex. 97d



The whole passage resolves itself into a simple enough progression, the only unusual feature being the use of major and minor ninth at the same time—D sharp and D natural.

[The author of "The Perfect Modernist" obviously takes a pragmatic view of the question. He admits that there may be no limit to chord alterations, but asserts the probability that excessive alteration is probably of little practical use in this generation. He explains at length what, to him, appears useful, and, as will be seen in the installment that follows, permits himself to criticize that which seems useless. —The Editor.]

## WINIFRED BYRD MOURNS THE DEATH OF HER TWO PET CATS

Tells of Her Great Successes in the West and of Her Strenuous Work—Off Again on Tour

"Make it Snappy" might very well have been the title of an interview with Winifred Byrd, the gifted pianist, whose diminutive stature and splendid art lend added truth to the oft-heard assertion that good things always come in small packages. There is nothing small about Miss Byrd's art; however, perhaps it is a case of the smaller the artist, the bigger the art.

Some days before the writer met Miss Byrd, an interesting clipping had come to notice. It was from the Spokesman-Review of Spokane, Wash., and these were the words which at once caught the eye: "An audience which went wild over her." Further perusal revealed the fact that it was Miss Byrd who had caused this stir, for "it was not only her command of technic, her tremendous energy, but her personality made an instantaneous impression on the Spokane public—she looked so fragile and she attacked the instrument with such relentless ferocity. On the other hand she produced the most rippling of pianos and in all her numbers she was absolutely individualistic."

It was only natural, therefore, that our conversation should turn to the very successful tour which Miss Byrd only recently completed in the great Northwest.

"It is my home," she said with a little laugh, "so naturally I am very fond of that section of the country. And it is growing so fast, and because it is big it is demanding the big things and the big broad outlook which you people in the East are apt to think is an attribute peculiar to yourselves. And it was such fun coming home again, and despite the fact that I am an artist, I'm quite human enough

to like to have folks make a fuss over me. And that is just what people did, especially those in Salem, Ore., which is my home town. When I gave my recital there the people came in such numbers that it was necessary to seat a number of them on the stage. And when I came in, everybody rose and applauded in such a friendly way that I felt more like crying than smiling.

"And some of the people followed us about from place to place, for I played in a great many towns within a comparatively easy radius. They would go to one concert and apparently enjoy it so much that they would join our impromptu retinue and travel to the next town to hear the next concert. It was great fun and made me feel very happy indeed to know I was giving them so much pleasure that they were willing to travel to another city in order to hear some more.

"Of course, it was strenuous work, for in addition to ever so many concerts there were social functions without number, which, of course, I had to attend since I was the



WINIFRED BYRD,  
pianist.

guest of honor, and which were loads of fun, but rather hard on one's constitution. I played as many as four concerts in one week, and in Seattle and Spokane I was soloist with the symphony orchestras, so you can see I didn't have much time to be a society butterfly. Only one concert did I miss and that was because of a washout on the railroad, and through no fault of mine you must agree.

"Marechal Foch need not think he is the only one who gets queer presents given to him while on tour, for in addition to being deluged with the most gorgeous flowers whenever I played, one admirer presented me with a beautiful

Australian bird. I was just crazy to bring it back East with me, but was more afraid that the climate and the changes in the atmospheric conditions would prove too much for it, so I reluctantly left it with some friends in the West."

"It must have been almost too good to be true to have everything go along so smoothly and as if especially ordered," I ventured.

"Oh, there was one minor note, but not until I got home, for my pet cat, Boobey, died just twenty-four hours before I reached New York. It was just too awful and I can hardly believe it even yet. I feel so lonesome without any pet of any kind, for dear little Dempsey died also."

"Dempsey?" I asked inquiringly.

"Yes, Dempsey was my other cat—or rather kitten. He was the cutest little bob-tailed tiger cat you ever saw, and because he was born during the big fight last July, and because he was a game little fighter, I christened him Dempsey. You've no idea how terrible it was to get back here and not find either Dempsey or Boobey here to greet me."

Knowing that Miss Byrd's special and dearest hobby is animals, I could understand a little of her sorrow. But it is a safe wager that it will not be long before she finds a successor to Boobey and Dempsey. Anyway, one can be sure the successor will be found by the time summer comes and Miss Byrd hies herself to her lovely summer home at Sea Girt, N. J., for she just naturally couldn't exist down there without some pets.

After a holiday sojourn in New York, Miss Byrd once more started on a tour, this time in Pennsylvania. Later on in the season she will give her annual metropolitan concert, which is an event that attracts musicians and never fails to interest.

H. R. F.

## Bartholomew Lectures on the Orchestra at the Seymour School

"How to Listen to the Modern Orchestra" was taken up by Marshall Bartholomew on January 25, in the first of a series of lectures on this subject at the Seymour School of Musical Re-Education. An extremely interesting hour resulted.

Dealing primarily with the wood-wind instruments, the flute as soprano of the "wood-wind choir" was selected for an especially detailed study. Illustrations were given by Ernest Williams, who, in the course of the afternoon, also played some of the delightful solo music written for the flute by Bach and Gluck.

Mr. Bartholomew delved deeply into the history of the flute—one of the earliest musical instruments, which even in 600 B. C. so charmed Confucius when he heard it at the Chinese Court that for four days he stayed and listened, entirely forgetting his original errand. Mr. Bartholomew also showed a specimen of a Japanese flute which he had picked up in Japan, and which remains just the same as the old Japanese flute of hundreds of years ago, in contrast to the modern flute of the Occident which represents the perfection of efforts reaching over hundreds of years. The music of the flute is essentially liquid music. Mr. Bartholomew referred to the recent performance of "Pelleas and Melisande" where flutes are used throughout the score to the best possible advantage.

Other orchestral instruments will be dealt with at subsequent lectures.

## Rubinstein Club's Musicale

As is the usual case with programs presented by the Rubinstein Club, of which Mrs. William Rogers Chapman is president, there was a large audience on hand Saturday, January 21, to listen to numbers presented by Phoebe Crosby, soprano; Mildred Bryars, contralto; Katharine Van der Roest, pianist. Miss Van der Roest, who opened the program with the Brahms rhapsodie in B minor, is a pupil of Ethel Leginska and is a credit to her teacher. Her audience liked especially the group of Chopin which included the fantasia impromptu, the waltz in A flat, and the "Revolutionary" etude.

A cordial reception and much applause was given Phoebe Crosby for her two song groups, the jewel aria from "Faust" and the duet from Puccini's "Madame Butterfly," in the latter number her voice blended with that of Miss Bryars most satisfactorily. Miss Bryars likewise gave two song groups, and the aria "O Don Fatale" from Verdi's "Don Carlos," her fine voice, rich in tone, and the artistic worth of her renditions, establishing her firmly in the high regard of her auditors. Miriam Allen proved an excellent accompanist.

Members of the club are looking forward with anticipation to the program which Mme. Calve is to present to that organization on February 18, when she is to repeat those numbers which were heard at her New York recital.

## Helen Moller Dancers in Recital

The recitals being given by the Helen Moller Dancers, at their unique "Little Theater Within a Theater," are attracting the smart set and lovers of the artistic. On Sunday evening, January 29, a large audience gave evidence of warm approval of the various numbers given by the young dancers and their talented instructor, Helen Moller. During the first half of the program Miss Moller appeared personally in two dances, a gavotte in D by Gossec and another to music by Ponce. She was charming and aroused her audience to rounds of applause. After one had witnessed this American dancer's skill and grace, he did not wonder at the pleasure the pupils were able to convey. The program was long and varied, but never dragged. Each number was a delight and left the audience in eager anticipation of the next one. All in all, the evening was uniquely refreshing.

## Myra Hess Soloist with Philadelphia Orchestra

Myra Hess played the Schumann concerto with the Philadelphia Orchestra last week and repeated her New York success in that city. A sold-out house greeted the English pianist and she was recalled a dozen times. Her next orchestra appearance will be with the Boston Symphony, under Pierre Monteux, early this month. Miss Hess' second New York recital takes place at Aeolian Hall on Monday afternoon, February 6.

*Frederick Hunter*  
TENOR

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## ENTHUSIASM AND MAGNETISM OF F. MELIUS CHRISTIANSEN RESPONSIBLE FOR SUCCESS OF ST. OLAF LUTHERAN CHOIR

Beginning Twenty Years Ago, This Efficient Leader and Musician Has Developed This Western College Chorus Into a Body of Skilled Singers Whose Work Has Won for Them and for Him International Repute—First Tour Ten Years Ago—Visited Norway, Sweden and Denmark in 1913—Members All Americans—A Lack of Suitable Music

One cannot avoid the conviction that there is more behind the work of the St. Olaf Lutheran Choir than the mere singing of songs. The fact that a small Western college has been able to gather together a group of young people and train them to such perfection of singing that they become internationally famous indicates something more than ordinary college music activity. A moment's consideration suggests the thought that there must have been some rare inspiring influence that has brought about these unusual results.

This inspiring influence is F. Melius Christiansen, their leader. He is enthusiastic, and his enthusiasm easily pours over in talk of his favorite hobby, his choir. He is an easy man to interview because he has thought much and long about this subject, and has put his thought into hard and persistent work. And he has no objection to telling you about it, about his successes, and about his many difficulties.

A natural question is, How did it all come about? How long has it been going on?

### TOOK CHARGE TWENTY YEARS AGO.

"Twenty years ago," explained Mr. Christiansen, "I was asked by the St. Olaf College to take charge of their music. I was then living in Minneapolis, and the salary they offered me was too small to induce me to give up my work in the city. Northfield, where St. Olaf College is located, is only a short distance from Minneapolis, and I decided to go to the college twice a week and to continue my various activities in the city. After a year of this the work had progressed to such an extent that I decided to devote my entire time to the work at St. Olaf."

"There is, of course, a musical department apart from the choir?"

"Yes—and I have taught, off and on, pretty near everything there is to teach. At first I conducted the department almost alone, but at present I have a number of assistants, and there is a student band and orchestra in addition to the choir."

"Does the college allow music credits for graduation?"

"Credits for music work are allowed both for the B. A. and the B. S. degrees. Those degrees require 128 credits in all, of which twenty may be made from music study, twelve from theory and eight from practice."

"Are the band and orchestra as successful as the choir?"

"Hardly! Still, they are very good, and have played in various parts of the West."

"How long has it been since the choir became what it is today?"

"Ten years ago we made our first tour—not a very extended one. We went to Chicago, Milwaukee and Madison. In 1913 we went to Norway, Sweden and Denmark, and gave our first concert in New York."

This naturally brought up the question of nationality. Mr. Christiansen was asked whether he attributed the success of the choir to the European ancestry of its members?

"No," he replied. "These boys and girls are all Americans, mostly of Norse descent in the third or fourth generation. But they are no more musical than other boys and girls, and I do not think that the Norwegians themselves are more musical than other people."

"But the mountains and the life of the north have made of the Norwegians a sober, earnest and thoroughgoing people, steady and deep. Perhaps these characteristics lend themselves to the sort of work that is necessary to the making of a good choir."

"Are you American born?"

"No. I came here when I was seventeen, and then went back to Germany, for music study. I studied in Leipzig."

"A good schooling?"

"Yes. German teachers prepare the way for learning. They take your conceit out of you. A person, to receive education, must be empty so as to leave room to fill in something. Some people are so full of self-esteem that there is no room in them for anything else."

"And I suppose that in Leipzig you had opportunity to become familiar with much of the music you now use with the choir?"

"Music!" he burst out. "That is the whole difficulty. There is all too little to select from. The music we give should express our own feelings. I do not like to give

works from the old ecclesiastical school—not even Bach. The modern man has gone further in the expression of subjective feeling than Bach ever thought of. I give some modern works, some from the older school, some arrangements. I would welcome new works by American composers written especially to satisfy our needs."

### HIS AMAZING ENTHUSIASM AND MAGNETISM.

So much for our conversation, but the writer would like to add a word that explains a great deal more than anything that has here been written—a word about the amazing enthusiasm and magnetism of the man. That, alone, explains his success and the success of his choir. It is not a matter of theory nor of practice, nor even of musicianship, but of an almost fanatical desire to accomplish certain results. It is an enthusiasm that carries all before it and cannot fail to win the public as it has won the singers it controls. Christiansen is a master leader. Accident placed him in charge of the music in the little Western college. To

"Better than ever" was the unanimous verdict of the large and discriminating audience which greeted Miss May Peterson last evening.—*The Daily Northwestern*, Oshkosh, Wis.



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another man it would have meant nothing but stagnation and oblivion. To him it meant opportunity, and the manner in which he has made the most of it, makes it an element of widespread cultural good.

### "Let Harrold Do It!"

The above seems to be a popular motto nowadays at the Metropolitan Opera House. When the German tenor originally chosen to create the chief male part in "Die Tote Stadt" proved unable to cope with the music, the Korngold opera seemed on the point of foundering, and the Metropolitan management sent an S. O. S. for Orville Harrold. Mr. Harrold was more than equal to the task and succeeded in securing a triumph in music which most of his fellow tenors had pronounced unsingable, and this despite the fact that it was the first time in his life he had sung in German. It appears to be somebody's intention to turn him into a German tenor, for he is already learning the roles of Walter in "Die Meistersinger" and the young Siegfried, both of which, it is understood, he will sing at the Metropolitan next season.

Then, just as Mr. Harrold became convinced that Ger-

man opera was to be his future, he received a sudden order to prepare Almaviva in "The Barber of Seville," one of the lightest and most gossamer-like roles in all opera. So at the present moment, Mr. Harrold is vacillating between the extremes of Wagner and Rossini, recalling the days of bel canto when operatic singers might be called upon to sing "Tannhäuser" one day and "Don Giovanni" the next.

### Yon Impressed with Music in Rome

On a bright afternoon recently a representative of the *MUSICAL COURIER* visited at the home of Pietro A. Yon, where he was entertained and enlightened upon musical activities in Italy. Mr. Yon returned not long ago from Europe, having spent several months last summer in his native Italy. The first question which was asked was whether Mr. Yon remained at his father's home in Settino Vittone in the Italian Alps. This Mr. Yon answered as follows: "The readers of the *MUSICAL COURIER* already know of the success achieved by my American pupils in many Italian cities while continuing their studies with me there."

Then he further expressed satisfaction regarding musical activities in various centers, particularly in Rome. First and foremost, he was greatly impressed with the improvements in the Academy St. Cecilia, where, since the appointment of Marco Enrico Bossi as director of the institution and Maestro R. Renzi as head of the organ department, a new spirit of enthusiasm prevails. Regarding the music at St. Peter's Basilica, Mr. Yon said: "Words are inadequate to describe the exceptional work done by the choir under the direction of Maestro E. Boezi, with R. Renzi at the organ."

One of the most interesting visits made by Mr. Yon in Rome was at the "Pontificia Scuola Superiore di Musica Sacra," where Rev. Father Angelo de Santi, S. J., officiates as president. This institution, Mr. Yon says, offers all that can be wished for by students of sacred music. The school was founded in 1910 by His Holiness Pope Pius X, according to the wishes of the Italian Association of St. Cecilia, and during the comparatively short period of its existence, many pupils have left the school, settled in various parts of the world, and gained prominence not only for themselves, but likewise for the institution. While in Rome Mr. Yon gave a private recital at this institution before the members of the faculty.

Pietro Yon, together with his brother Constantino, will conduct master courses in Settino Vittone, Italy, next summer. The American pupils who will accompany them will reside at the Villa Yon. Pietro Yon, as usual, will teach artistic organ playing and composition, while Constantino Yon will direct the piano and vocal departments.

### Althouse Distinguishes Concert Diplomatique

At the first Concert Diplomatique, which was given recently in the ballroom of the Hotel Hadleigh in Washington, D. C., a Verdi-Puccini program was presented by a quartet of singers, of which Paul Althouse was the tenor.

"This tenor of the Metropolitan gave a splendid rendition of 'Celeste Aida,' responding with, as an encore 'La donna e mobile,' from 'Rigoletto,' his voice proving a high art and his climaxes being splendidly gripping," said the Washington Times in reviewing his performance, and the Post was equally as enthusiastic in its praise—to mention two of the representative papers of the capital. Still a third journal, the Star, voiced its enthusiasm for the Metropolitan tenor in this manner: "Mr. Althouse took his audience by storm. He sang with fervor, dramatic fire and fine artistic finish." Incidentally, Mr. Althouse was so persistently recalled that he was forced to give the only encore granted on the long program.

### Gilbert and Sullivan Operettas Enjoyed Abroad

Evidently as a return complement for the many performances of "Pinafore," "Mikado," etc., in the United States, English audiences are hearing more and more frequently the operettas published by the American house, J. Fischer & Bro., New York. From its Birmingham office, J. Fischer & Bro., has just learned that "A Nautical Knot," operetta in two acts by the late Dr. W. Rhys-Herbert, was recently selected for a house party given for the Marquis of Londonderry, Stockton-on-Tees. Other performances in England during the month of December were "A Nautical Knot" in Kirkcheaton, Hepworth and Wimbledon; "Bulbul," Hincley; "King Hal" (by H. J. Stewart, city organist of San Diego, Cal.) in Leeds.

From the Far East comes word that "The Drum-Major," a two-act operetta, with music by Edward F. Johnston, at one time organist of the Rialto, New York, was performed several times at Her Majesty's Theater, Ballarat, Victoria.

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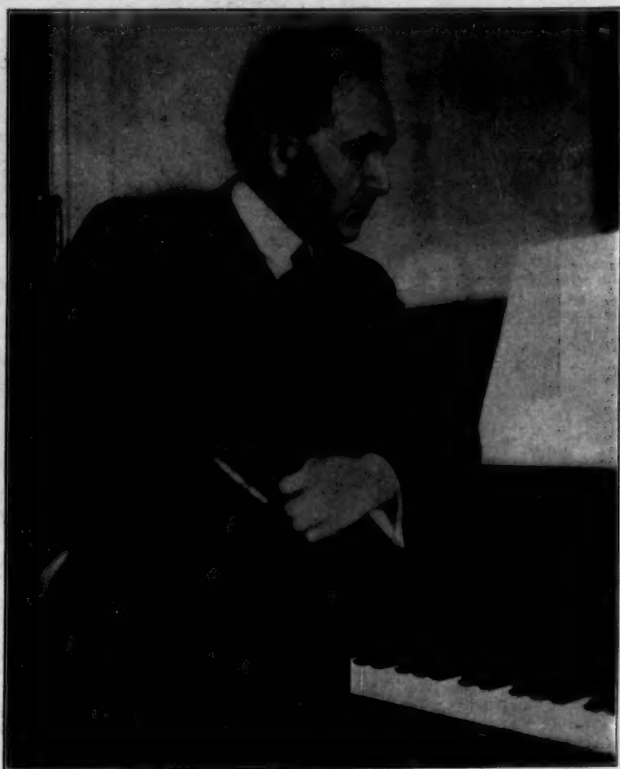
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—JAMES GIBBONS HUNEKER  
(In "Variations")



**LEOPOLD GODOWSKY'S** present tour will be his last in America for several years. For the season of 1923 Mr. Godowsky will be in the Far East, where he will give a long series of concerts in China, Japan and India.

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**MUSIC** lovers still have the opportunity of hearing Mr. Godowsky in the far western states, where he will play this Spring, prior to his departure for the Orient. His present tour is booked solidly, but there are a few available dates for engagement in cities en route to the coast.

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## REINALD WERRENATH TELLS OF HIS FIRST TRIP BY AEROPLANE

"Well I flew nearly all the way to Chicago—and I bet I'll get there the next time," said Reinald Werrenath to the semi-circle of reporters who formed around him, eager to hear the details of his initial aeroplane adventure.

"Your virgin venture so to speak?" asked one.

"My very first attempt to get a birds-eye view of the United States. It was wonderful, except for the air troubles. Climatic disturbances kept us from getting to Chicago in time for my recital and I had to finish the trip by train. If my schedule had permitted, I would have returned by plane. However, my pilot, Mr. Miller, has arranged for a number of flights in the late spring when my concerts are not so crowded that a few hours' delay here and there would make a vital difference."

"Was it as thrilling as they say?"

"Thrilling isn't the word for it. It's the only way to travel. I'm not joking really. Some day, and in the not distant future, I'm going to have a little Curtiss all of my own in my own back yard. No, I didn't start in my own back yard this trip—I went to Mr. and Mrs. Minneola's back yard, down on Long Island."

"We started off in an ordinary Curtiss plane," he continued. "It had a horsepower of 180 and made as high as ninety miles an hour from the force of the engine. Of course, the velocity of the wind increased that to varying degrees."

"What sort of clothes does one wear when one does not merely have a press agent trip?" interrupted one reporter.

"Well, I wore a mammoth affair that made me look like

an 'ad' for a Michelin tire," said the baritone exhibiting the photograph as proof. We wore helmets to protect our ears, but unfortunately no one warned me against the terrific roar of the engine, and consequently I was deaf for about twenty-eight hours after landing because I had not put cotton in my ears. I had to go to a throat specialist when I got to Chicago, otherwise I never would have been able to give my Orchestra Hall recital. If I fly again, and I have every intention of so doing, I will never do it so soon before a recital. Not only do one's ears suffer, but the helmet comes right under the muscles which affect the important throat and neck control—or I should say relaxation, needed in singing."

"Was there any sense of fear connected with it?"

"None whatsoever—not for a single minute. In fact, to be honest, there were hours when I was bored with the calmness of things. I missed the privilege of moving about in a drawing room or walking out in the hall to stretch. After all a train, in spite of dirt and cinders, has its advantages. In a plane you just sit and look from you."

"The most thrilling part of it was the take off at the

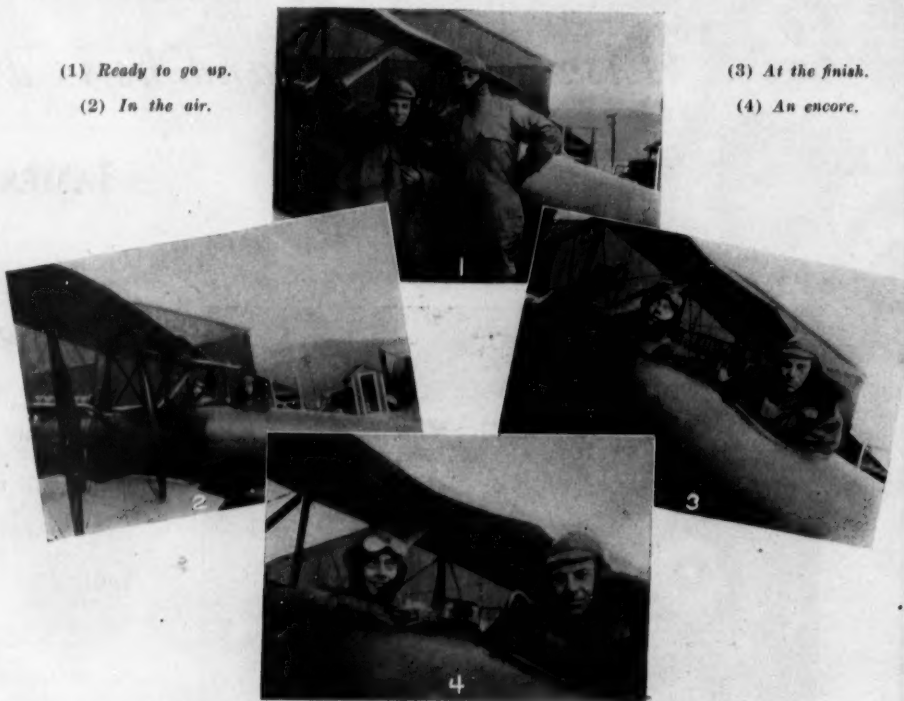
the mountains, over which we were then flying. It didn't look joyous I can assure you, and the cold was almost unbearable. I didn't know whether my nose was still on my face or not—in fact I thought not. As I was beginning to get apprehensive I thought I would look over the side to see what was seaable and I found that I was looking into what seemed an infinity of black void. Just as I decided that that particular moment was probably the last in which I would ever have another opportunity to make any kind of a decision, my pilot indicated with his head and eyes (we couldn't hear each other speak on account of the roar of the engine) that it was useless to try to fight the elements. So exchanging nods and many gesticulations, we mutually agreed to go back to our starting place. We turned back and made Bellefonte in half an hour when it had taken us over an hour and a half to get to where we were then. The forty mile wind plus the ninety mile rate at which we were flying simply shot us along like a cannon ball despite the bumpiness of the wind due to the storm. I wasn't disappointed when we landed, especially after hearing my pilot explain that the one thing that a plane can't beat is an ice fog in the mountains. 'You see,' he said, 'it's this way. When you're in a fog in the mountains, you can't tell whether you are hitting a cloud or a mountain top until you've hit it and after—well, if it's the mountain top it doesn't matter anymore.' Well, I saw, and I figured it

(1) Ready to go up.

(2) In the air.

(3) At the finish.

(4) An encore.



VARIOUS VIEWS OF REINALD WERRENATH AND HIS PILOT IN A CURTISS AEROPLANE

Minneola Field from where we started on Friday morning at 9.30. I had quite a thrill feeling myself lifted away from other earthly mortals.

"There is much to tell about the trip that was interesting, but I'll confine myself to two more things: the air mail transportation record and why we didn't get all the way to Chicago."

"As we were coming down on the United States mail field for gasoline on Saturday (the courtesy of the Government and the Curtiss landings are exchanged) we noticed the huge De H. mail plane, as it is known, coming toward the field. It certainly was the beautiful, huge, bird-like thing the novelists seem to describe so tritely, with the same recurrent simile. But, I assure you there's nothing trite about the graceful way this great 400 horsepower Liberty motor plane swooped down to its landing. It was wonderful. Before the pilot was able to stand up and take off his flying suit, another De Havilland, which had been warming up its motor on the field for about half an hour, caught the mail bag thrown across from the first plane and glided off to Cleveland—the next stop. The De H. has a record of bringing mail from San Francisco to New York in a 'day and night flying trip'—in a little under thirty-four hours; in fact they make the New York City-Chicago trip easily in a day. The usual method now used for air mail transportation is going by train at night and plane during the day. Eventually they expect to do it entirely by plane and within the record of less than three days from coast to coast."

"Why didn't we reach our destination in the plane? Well, I'm coming to that. Frankly because we were in danger. You see we flew from New York City early Friday morning and expected to land in Cleveland that afternoon, where I wired my good friend James H. Rogers to meet me. We planned to leave Cleveland the next morning at 6 o'clock, which would have brought us to Chicago Saturday afternoon, even coming down for gas and food. The strong wind-storm which amounted to a severe gale, changed our plans within a short time after we left New York. Instead of making Cleveland the first day, we were blown so far out of our course that we were not only forced to remain in the air several hours longer than usual, but we only got as far as Bellefonte, Pa. We then decided to spend the night there and make Chicago in two hops the next day, namely to Cleveland in the morning and Chicago in the late afternoon. We started off pretty well, but soon struck a forty mile gale which we battled with for nearly an hour without making much headway. Then we began to feel snow and ice particles and discovered that we were trying to fight a severe snow storm in the clouds. Then a dark ice fog hit us and according to all reports a pleasant little thing like that is dangerous, especially in

was just as well to make haste for a train, get to Orchestra Hall in time for my Sunday recital, which I just managed to do via Pittsburgh—and defer my next flight until the spring. That's all, there isn't any more." D.

### Easthope Martin and Tom Burk Guests of Honor

At the regular luncheon of the Woman Pays Club, held at the Algonquin Hotel on January 11, the guests of honor were the distinguished English composer, Easthope Martin, and Tom Burk, tenor. Despite the fact that it was the worst day of the winter and it was almost impossible to get around, there was a large attendance to greet the two artists.

Mr. Martin played several of his compositions and Mr. Burk sang "The Minstrel," considered by many artists and musicians the most beautiful song that Mr. Martin has written, was the feature number of the selections. Mr. Burk was in excellent voice and sang with artistry and distinction. Every one present who was familiar with Mr. Burk's voice declared that he had never been heard to better advantage. It is understood that he has an extensive concert tour booked and Easthope Martin's songs are to occupy considerable prominence on his programs. The two artists were so enthusiastically received that they will be guests at the club again later in the season.

### Recitals at Baylor University

A faculty recital was given at the First Baptist Church by members of Baylor University, Waco, Tex., on January 9. Those appearing were Agnes Myrtle Thompson, reader; Will Payne, baritone, and Frank M. Church, organist. This was the third of a series of recitals and the fourth on January 23, comprised numbers by Louise Thulemeyer, Gladys Houser, Clara Belle Maddox, Mary H. Heath, Sylvan Ginsberg, Willie Mae Abbott, Aurora Lee Hargrove, Fay Brannon, Mrs. S. W. Cowles, Edith Deter, and Prof. Church.

On March 6, there will be another students' recital, while in April an all-American composer program will be given, after which, May 1, there will be still another students' recital.

### Maximilian Rose Plays in White Plains

Maximilian Rose, the Russian violinist, was the star of the people's concert held in White Plains, N. Y., on the evening of January 18. Mr. Rose repeated the same program at his Town Hall recital in New York on January 25.

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★ MAURICE KAUFMAN, Violin

★ JOHN MUNDY, 'Cello

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## TASTE AND FINISH

Another new chamber music organization, calling itself the Trio Classique, made its first appearance last evening in Aeolian Hall, where there was a large audience. It may be hoped that the multiplication of such organizations means a real growth of interest in hearing chamber music as well as in playing it.

The performance of all three compositions was excellent in understanding, taste and finish of ensemble. Saint-Saens trio came as a reminder of the composer's death a few days ago. This trio has beauty of form, elegance and grace of contour. It is a fascinating piece engrossing the listener's attention from beginning to end, and especially when it is played with so suitable a style as the three displayed.—Richard Aldrich, *New York Times*.

## GOOD FROM BEGINNING TO END

When Celia Schiller, Maurice Kaufman and John Mundy began to rehearse the programme for their first concert here under the name of the Trio Classique, they did not dream that their third number, the trio in F major, opus 18, by France's foremost musician, Camille Saint-Saens, would serve as a memorial performance, four days after his death. This trio, however, did not need this historic event to make it interesting. It is good music from beginning to end. The andante, in particular, is a gem—a piece of ineffable charm, every bar an "intellectual tickle," and rising in the middle section to a fine emotional climax.

The members of the new Trio Classique played this work in a way that brought out all its fascinating details. It also gave an enjoyable performance of Brahms' fine trio in C major, opus 87.  
—H. T. Finck, *Evening Post*.

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## CONQUERED

The Trio Classique picked no soft program on which to rest their New York debut. Brahms and Goossens are an exacting pair, and even Saint-Saens refuses to offer his distilled honey in the most convenient form.

There was real admiration, therefore, in the applause that greeted the new organization in which the veteran Maurice Kaufman plays violin, John Mundy, 'cello, and Celia Schiller, piano.

They conquered Brahms by sheer force of intelligent musicianship, but it was in the Goossens novelty, "Impressions of a Holiday," that they were able to turn technical skill into the most witching of impressionistic sounds. . . . Miss Schiller drew shimmering tones from the keys, and the strings of Mr. Kaufman's violin were always reliable, while the modest Mr. Mundy inserted those unmistakable sounds of direct beauty that one naturally associates with a well played 'cello.—*Evening Mail*.

## SOUND MUSICIANSHIP

The new organization of chamber music played agreeably with many evidences of sound musicianship and interpretive understanding, a most attractive program.—*New York Tribune*.

## INTELLIGENT INTERPRETATION

The new trio played with good attack and intelligent interpretation.  
—*The New York World*.

## PLAYED CHARMINGLY

The work of the Trio Classique showed good appreciation of the score, was charmingly played, thoroughly enjoyed and warmly applauded by the audience.—*New York Herald*.

## ARDOR

The members of the Trio Classique played an interesting program with ardor and true musicianship.—*The Sun*.

## THOROUGHLY IN ACCORD

The Trio Classique are evidently not only good musicians as individuals, but are thoroughly in accord with one another as an ensemble.  
—Max Smith, *New York American*.

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## A VISITOR CHATS BREEZILY ABOUT THE LONDON SEASON

By W. P. Bigelow

London, January 1, 1922.—According to an official concert guide, 79 concerts were announced for October and 111 for November. I have not seen the figures for December, but doubtless the number is still greater, since organizations which up to date have been rehearsing are now scheduling their concerts. These figures do not include any opera, any orchestral concerts, any military, park, college, benefit, church or occasional concerts; they do include recitals and concerts given by artists like Hofmann, Thibaud, Rosenthal and Tetrassini—who have "arrived"—down through those who are arriving, to those who will always simply aspire to arrive.

Of operatic organizations there are four—the Royal Carl Rosa Opera Company at Covent Garden, the Gilbert and Sullivan at Princes Theater, the Old Vic. (twice a week) and "The Beggar's Opera" at the Lyric, Hammer-smith. None of these can be called "grand" opera in any sense of the word and only the last named, "The Beggar's Opera," can be called good, and this is indeed more than good, for in spite of the somewhat coarse text and the grimy atmosphere in which the action takes place it is daintily and faultlessly given, and in my opinion is the best and most "British" thing in London today.

Fortunately it is unnecessary for an alien to perform the ungracious task of commenting on post-war operatic undertakings in England, for the very simple reason that their own writers "beat us to it." Suffice it to say that neither the Carl Rosa company nor the Gilbert and Sullivan productions are what one would naturally expect to find in a city like London. It is commonly asserted that London is too poor to support first class opera. But surely poverty cannot explain the conspicuous lack of good native voices any more than riches can account for the large number of good voices in the United States. There must be some other factor in the problem. I, for one, have a different explanation. Having frozen and choked alternately here for a month I am inclined to think that climate and damp, vault-like houses are potent factors in defining the vocal and artistic possibilities of the British race. It is surely a fair question to ask if Mr. or Miss 'Awkins can bring to an audience, voice, technic or temperament, when choked with sooty fog or congealed with cold, or both. Were I a sketch artist I would certainly draw and perhaps send you the picture of a whole orchestra rubbing and slapping its red, cold hands just before going on the stage.

Rosenthal seems to have successfully surmounted the climatic frigidity and fumes (I wish I knew his domicile), but Kreisler, so the suffering critic sitting next to me said, "did n-n-not seem to be at his be-be-best."

### GROVELLING IN UGLINESS.

Fog, fumes and frigidity do not seem, however, to have choked or frozen the activities of the so-called English

school of composition, which, according to an eminent musician not a thousand miles away from New York, "is merely grovelling in ugliness." Be that as it may, the exponents of this school have evidently adopted as their motto the famous saying of Richard Wagner: "Kinder, macht etwas Neues." Whether their "Neues" is the "Neues" Wagner had in mind we must leave posterity to judge. They have no lack of faith in themselves, it would seem. A clipping recently came into my hands entitled "London Leads in Music." In support of this modest claim the writer instanced the fact that no country today could boast of such a list of contemporary composers as Holst, Ireland, ax, Vaughan-Williams, Cyril Scott and others.

In course of reading the other day I came across a passage (it referred to the time of Palestrina) like this: "Caring no more for harmonic effects than for symmetry of form, too many writers were perfectly satisfied with their work so long as they could make it more difficult to understand than that of their predecessors."

### HASTY JUDGMENT.

With voices like this out of the past to warn, at least, if not to guide us, it would seem the part of wisdom to refrain from too hasty a condemnation of a well-defined school or cult, and to leave to future generations the task of passing final judgment upon the works themselves. That such a judgment will be a just one is beyond all doubt. That which is true and beautiful in art is imperishable, for it has the power in itself to survive all possible changes in fad, fashion and taste; and, by the same token, that which is insincere and ugly, will inevitably sink into deserved oblivion.

This all sounds trite and cautious, if not cowardly, to the champions of these ultramoderns; according to them the same thing is now happening that has always happened in music and, they say, you are simply taking to cover lest you should be found as foolish as those who decried Wagner and Beethoven in their time. Therefore, they say, you should acquire a taste for these latter day works as soon as possible; which remind me, somehow, of Mark Twain's famous question, "Would you deliberately advise me to get used to a toothache in the pit of my stomach?" While in the throes of aural travail the other evening, I found myself wondering if there were possibly any composers of the present day, barring Strauss and Tschai-kowsky, whose music can be said to occupy the same place in the public mind as did that of Wagner and Brahms when they were new and novel in respect to Beethoven and Mozart.

The public listens quite respectfully, but with no great degree of enthusiasm, and even among the professed admirers of the school, it is seldom that one finds anything more than a sort of chastened approbation such as one

would bestow upon some marvelous phenomenon, like an honest plumber or a self-feeding baby.

### BANISH LETHARGY.

This may all be conjecture; perhaps a little bitter scraping on both sides would at least reveal what the public really does think about such works as "Le Sacré du Printemps." What is the use of writing music like that if nobody objects to it? Why not either hisses or glove-splitting applause? Let's have some sign of life! Anything except this uncritical, clam-like calm! Let's either be shocked or pleased. Let's show that we know good music when we hear it.

If fidgeting rhythms, whole bunches of keys, intentional ugliness and insistent incoherency annoy and outrage us, let's say so freely, openly and loudly; and is that not precisely what our above mentioned eminent musician—he he right or wrong—has done when he says, "The modern English school is merely grovelling in ugliness." He, at least, has said something definite.

### AN INDEFATIGABLE WORKER.

An indefatigable worker—let young artists take notice—is Eugene Goossens, who yesterday evening concluded a series of concerts, whose programs have been remarkable for the way in which they have featured the tendencies and achievements of this music under discussion. This is the tale! Wednesday last he had, in the morning, a rehearsal of his evening concert. In the afternoon he conducted a brilliant performance of "The Sleeping Princess" at the Alhambra. In the evening he directed his orchestral concert at Queen's Hall, a very trying program containing three new works, one very unfamiliar and two others somewhat so. I sometimes wonder what this talented young man really thinks of some of the weirdities he conducts so ably. As one of the audience, I harbor the suspicion that we were applauding something other than the music.

### Sorrentino with Caruso Chorus in Detroit

Umberto Sorrentino was asked to suggest something in line with the intent of the Caruso Memorial Foundation, whereupon he wired Detroit friends, who at once organized the Caruso Choral Society of 150 singers, and it will give its first concert February 4, in Symphony Hall, Detroit, with Sorrentino as soloist.

### Walker Sisters Give Concert

Louise Walker, coloratura soprano, and Marguerite Walker, violinist, appeared in concert in Baltimore, Md., on the evening of November 25. An interesting program was arranged by the two artists, both of whom were compelled to add encores.

### Three Dates for Idia Lazar

Idia Lazar played for the Tuesday Musical Club of Akron, Ohio, on January 24, after which she appeared at Northfield, Minn., on January 27, at Carleton College, and on February 1 will appear in St. Paul, Minn.

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# D'ALVAREZ

Opens the New York Season of the Chicago Opera Association as Dalila.

"No Dalila who has ever appeared in New York, even Mme. . . . , has equalled Marguerite D'Alvarez in this role.

"Her voice mirrored all the varying emotions of her part.

"The two famous arias have never been sung better in New York than she sang them."—*New York Evening Post*.



Photo Lassalle

The only Dalila one has ever seen whom the high priest of Dagon would really have hired for her job. And Mme. D'Alvarez is nowadays a seductive singer. She accounted for this music last night beautifully.—*New York Journal*.

Mme. D'Alvarez was a darkly oriental and opulent Delilah, surrounded by charming singing girls and young dancers; her tones, somewhat pale in the "Spring Song," warmed later with opalescent color in the superb, ensnaring love duet.—*New York Times*.

The Delilah of Miss D'Alvarez conquered her victim by tenderness and womanly wile. Her tones coiled themselves around him in a voluptuous caress, her body nestled to his like a homing bird. "C'est toi, mon bien aimé," as uttered by her, would have unsettled the rock of Gibraltar and moved John Calvin's soul to amorous uses.—*New York Evening Globe*.

The opera needs two great artists to make it effective, and Mme. D'Alvarez, contralto, who sang on the same stage in the Hammerstein régime, was the other. Her song of spring in the first act reeked with color, expression and feeling, and her delivery of the famous second act aria, "My Heart at Thy Sweet Voice," was another extraordinary singing effort.  
—*New York Evening World*.

There was magic in the Delilah of Marguerite D'Alvarez. She makes her alluring gestures count, and while she sometimes modulated her fine contralto voice to a whisper which must have strained the ears of the farthest standees, her singing had all the artistic quality which has endeared her to New York concert audiences.  
—*New York Evening Mail*.

She was able to create a fine illusion as the voluptuous Philistine temptress, and the folly of Samson was comprehensible. Furthermore, the prima donna made the illusion more convincing by her artistic delivery of the music. Naturally her chief successes were the "Spring" song and "Mon cœur s'ouvre à ta voix."  
—*New York Herald*.

Mme. D'Alvarez was far more successful in suggesting the character of the celebrated siren. The true opulence of her tones was a continuous pleasure, and she displayed no little skill in the coloring of her amorous entreaties. A truly sensuous Dalila, her appeal in the first act was irresistible, while her interview with the high priest before the scene of Samson's downfall was acted with striking haughtiness not always attained by every Dalila.—*New York Tribune*.

The Following Concert Dates Are Still Available for This Season: March 6, 7, in the East. March 20, 24, in the Middle West. April 18, 19 in the East. May 10 to 17 en Route to the Pacific Coast

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## VERDI'S "MACBETH" IN REVISED FORM REVIVED AT STOCKHOLM

Stockholm, December 19, 1921.—The first operatic première of the Stockholm season was Verdi's "Macbeth," an almost forgotten work, the revival of which aroused great interest, although it naturally failed to create a great popular success. There exist, as is known, two versions of the work, of which the later belongs to the transition period of "Don Carlos." Dr. Helmer Key, editor of the "Svenska Dagbladet," has now revised the opera in conjunction with Armas Järnefelt, director of the Royal Opera, taking the second version of the work as a basis and cutting out such parts as would seem old-fashioned or could in any way obstruct the action. Many scenes have been shortened or transposed for the sake of a better effect.

As "Macbeth" is produced now it reveals the composer's dramatic sense much better than the old version. Now and then there are deeply pathetic touches, and flashes of real, gripping power. Still, the composer failed to create a complete, living whole, and the opera is more like a string of loosely connected scenes than a drama with a logical development and a psychological sequence of action. The effect is, moreover, blurred somewhat through a certain mixture of styles, for the earlier Verdi is not free from trivial turns.

The two principal characters of the opera were well rendered by Mme. Whitefield-Althén and Mr. Richter, and the splendid basso of the very youthful Mr. Andresen attracted particular attention. The staging of Harald Andrée followed a modern, often fantastic style, and the décors by Thorolf Janson were distinguished by broad conventionalized design. The general stage effect, however, was hindered somewhat by the predominating darknesses.

### A HOST OF SINGERS.

After the incomparable Mme. Jeritza and the wonderful Russian baritone, Baklanoff, who visited us last spring and fall, we have now as a guest the distinguished Parisian prima donna, Yvonne Gall, who is appearing as Tosca, Juliet, and as Marguerite in "Faust."

Among the concert singers, Battistini, as usual, won the palm, and it was most unwise of the young Italian baritone, Luigi Montesanto, to appear right after him, for although his baritone is superb, his technique, and especially the unsuitable, theatrical mannerisms of his expression, made him appear greatly to his disadvantage by comparison. Montesanto was best in the simple folk songs, in which his troubadour temperament produced a refreshing effect.

Dmitri Smirnov, the well known Russian tenor, also gave some recitals in which he charmed the audience with his expressive manner, though the very mixed program testified to a rather mistaken opinion of our public's taste.

Kate Rantza, a Danish singer now connected with the Vienna Volksoper, who charmed Stockholm as an operetta star about ten years ago, has now turned up again as a serious singer, and was quite successful as Isolde. She also gave some concerts, however, with less success. A far better concert singer, Lula Mys-Gmeiner, of Berlin, was at her best in the quiet Mahler songs. A more soulful yet simple and touching interpretation of the kindertotenlieder can hardly be conceived.

Hanna Granfelt, a Finnish singer, who has lately been engaged at the Berlin Opera, has recently given a recital consisting exclusively of songs by Armas Järnefelt. Some of the songs, such as "Sunday" and "Sunshine," are already quite popular here because of their easy melodiousness. Järnefelt, by the way, on this occasion proved himself to be a very fine accompanist.

Swedish songs, which are probably best represented by those of Ture Rangström and Josef Eriksson, have been given by two local singers, the warm voiced Augustin Kock, already well known abroad, and the fascinating Harald Falkmar, who keeps his audience spellbound by the plastic intensity of his diction.

### SCHNÉEVOIGT THE VICTOR.

The bulk of our symphony concerts is made up by those of the Stockholm Concert Society. Its efficiency, however, was greatly hampered this year through a conflict between the old board of directors and the orchestra, on account of Conductor Schnéevoigt. Schnéevoigt consented to continue as conductor only on certain conditions which the board refused to accept. On hearing this, the orchestra declared its solidarity with the popular conductor, and only after a radical change in the administration had been effected did Schnéevoigt resume the conductorship. Under his ever vig-

orous baton there was given, as already recorded in the MUSICAL COURIER, a Brahms cycle in honor of the twenty-fifth anniversary of the master's death. The Brahms violin concerto, by the way, which in the festival was played by little Tossy Spiwakowsky, had an incomparably better interpretation at the hands of Toscha Seidel, who also gave several successful recitals here.

Schnéevoigt, as usual, made his audiences acquainted with some striking novelties during the first part of the season. He gave Debussy's tone painting, "La Mer," and Reger's four tone poems, after Arnold Böcklin, in which the German composer shows a surprising approach to the methods of the modern French impressionists. A well sounding and well made "Sinfonia Svatika" of the Dane, Louis Glass, is also worth mentioning.

### NILS GREVILLIUS BRINGS NOVELTIES HOME.

The talented young Swede, Nils Grevillius, who was formerly second conductor of the Concert Society and the Royal Opera, and who appeared in Paris and elsewhere as conductor of the Swedish ballet, has come back from abroad and conducted some concerts with striking success. He has certainly matured remarkably since his activity on native soil. He, too, brought out some novelties, among them Alfredo Casella's "Italy," an effective rhapsody based on national tunes, which begins with a gloomily passionate lento and culminates in the noisy popular song, "Funiculi-Funicula." He also introduced Ravel's "Tombeau de Couperin," an orchestration of his last piano suite, consisting

and melody with intricate modern harmonies and instrumentation.

### MANY NEW PIANISTS.

There have also been some good new pianists of late. Nathalie Raclesse, a Parisienne who has been living in Stockholm for some time; the Swedes, Olof Wibergh and Zelnika Morales-Asplund were the best. The last named once more proved what an effective composition Stenhammar's concerto in D minor is. The young German pianist, Wilhelm Kempff, was as magnetic as last season. He always plays to full houses. His playing is now titanic, now dreamy; often he is in danger of wallowing in dynamic contrasts. This time, however, he refrained from his usual improvisations, and instead gave some of his own compositions, which have not as yet proved convincing.

### CZECHLAND'S SINGING TEACHERS.

A truly notable even in our musical life was occasioned by the visit of the Teachers' Singing Society of Prague. Our country is certainly known for its good male choruses, but never have we heard such a superior choral technique of truly instrumental perfection as that of these Czech teachers, who, moreover, greatly impressed us by their irresistible temperament. Their repertory, comprising such names as Smetana, Dvorák, Förster, Novák and Janacek, gave us an illuminating insight into the spirit of their people.

Andreas Hallén, the nestor of Swedish music, pioneer and disciple of Wagner, who just celebrated his seventy-fifth birthday, had his own Christmas oratorio sung in his honor, under the baton of David Ahlen. This work, which is also known in America, fuses a sort of antique Bachian style with a certain Wagnerian flavor, but draws a distinct national character from the use of some beautiful Swedish Christmas hymns. HERMAN GLIMSTEDT.

### Jeanne de Mare Talks on Modern French Music

Jeanne de Mare gave her third talk on modern French music at the home of Mrs. William I. Washburn on Friday afternoon, January 13. Miss de Mare spoke of Gabriel Fauré, of his pupils, Roger Ducasse, Florent Schmitt and Maurice Ravel, emphasizing the realistic tendencies of the latter, tendencies diametrically opposed to the mysticism and spirituality of Debussy and which prepare the way for the younger school (les six). She also spoke of Paul Dukas, playing the last movement of his passionate E flat sonata, of de Séverac, Albert Roussel and A. Magnard.

John Barclay gave an engrossing interpretation, vital and subtle of "Poème," Albéric Magnard; "Il Pleure Dans Mon Coeur," Florent Schmitt, and two numbers by Fauré. He had an excellent partner in Frederick Bristol, who played the piano part with artistry and who showed the same finished phrasing and glowing tone color in two Ravel selections. Mrs. A. Nikolovic gave a brilliant interpretation of the Fauré first impromptu.

### A. K. Virgil Memorial Fund

In response to the desire expressed by many friends, musicians, teachers and students, that they be given an opportunity to show in some tangible form their affection for the late A. K. Virgil and their appreciation of his earnest and untiring efforts in the cause of educational reform in the teaching of music, it is proposed to raise a memorial fund, the proceeds to be devoted to the erection of a monument on his grave, or to some other suitable memorial.

Mrs. Virgil, in conformity with his views, desires that the individual subscription should not exceed \$1, and that it should be a purely voluntary contribution. United States and Canadian subscriptions should be sent to Agnes Taylor, Treasurer Virgil Memorial Fund, care Virgil School of Music, St. Petersburg, Fla.; English subscriptions (five shillings) to Dorothy Dodd, 53 Elsworth road, Hampstead, N. W. 3, London, England.

### N. Val Peavey and Adolph Schmidt Heard

N. Val Peavey, pianist, and Adolph Schmidt, violinist, both Americans, are being booked by their manager for a spring tour in Nova Scotia and Canada. They will appear in New York, Boston and East Orange (N. J.), with Marion Armstrong, Scotch-Canadian soprano. These young artists have had marked success in concert during the past season. They are under the management of Bety Tillotson, who is now active as an independent manager.



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of old French dance forms, garbed in fastidious and piquant Ravelian harmonies and tone colors.

A few concerts have also been conducted by José Eibenschütz, formerly conductor in Hamburg, now Christiania, and the Danish conductor, Schnedler-Petersen, who gave a rather spiritual but attractive symphony, "The Four Temperaments," by his countryman, Carl Nielsen. Another conductor recently heard here is H. M. Melchers, a Swede, who formerly lived in Paris and who has also presented himself as a composer showing the influence of Strauss.

### NEW CHAMBER MUSIC.

The Stockholm Chamber Music Society presented, among other modern Swedish music, a string quartet by Edvin Kallstenius, a harmonically daring yet not formless work, which was played by the excellent Sven Kjellström Quartet. Foreign ensembles were represented by the Budapest Quartet, whose animated and wonderfully harmonious ensemble has won them a host of admirers in this country, and the Sevcik Quartet, which played here for the first time this season and also displayed a high artistic standard.

Among visiting instrumentalists, the Spanish violinist, Joan Manén, was especially noteworthy. He played his own compositions, the most interesting among which was his violin concerto, uniting characteristic Spanish rhythm



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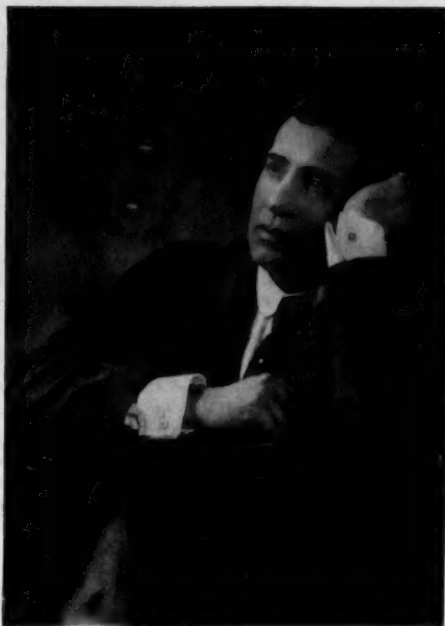
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# LUCIEN MURATORE

## "The Admirable Samson"

Mr. Muratore hardly needed such applause; the rest of the huge audience was only too eager to applaud him without guidance. For the opera was "Samson and Dalila," and the great tenor was at his best. He gave a magnificent performance, of thrilling dramatic intensity and emotional power. There are few actors alive who can surpass him, either upon the singing or the spoken stage. His power lies in his great simplicity. He gestures much less than the average opera singer, certainly much less than any tenor one sees nowadays, but every gesture is meant. It starts because he meant it to start, and it finishes, not because he has forgotten what else to do, but because he has willed it to end. His singing is no less remarkable. It is much more colorful than that of the average tenor—it recalls a baritone in its richness and emotional significance—and its middle register has a smooth caressing quality that is like velvet. His singing in the great second act duet last night was a marvel of lyric tenderness that quite swept his audience off their feet.—*The New York World*, January 24, 1922.



In the first act Mr. Muratore showed himself a leader of men. One felt not only his great physical strength but the moral power of the man. His second act is a thrilling and pitiful struggle against the fetters of an overpowering passion against which all his religious feeling struggles in vain. Rarely, PERHAPS NEVER, has the love scene been played in such a tragic key as last night.

Muratore's portrayal of the blind Samson turning the mill wheel and lamenting the fate of his people was quite as touching as Caruso's same scene. His voice, too, is one of gold, but one hardly thinks of the voice when witnessing such a tragic masterpiece. It would be difficult to imagine anything more poignantly simple and touching than his quiet waiting in the last act, where, surrounded by the taunting jeers of the Philistines, he stands unmoved, communing with his God and praying for His help in destroying the enemies of his people.—*Evening Post*, January 24, 1922.

This, as a matter of fact, was Samson's chief strength last night that the opera in which his biceps and boastings are so romantically sung featured Mr. Muratore. For there had been a rumor, refusing to be quashed, that this favorite French tenor, whose portrait hangs in all the best finishing schools, whose name is ecstasy upon the lips of so many misunderstood matineeists, whose art is penultimate, when every gesture is a sonnet, every note a pearl (synthetic perhaps, but a pearl) had broken the Chicagoan ranks for aye, nor would appear. Abashed detractors eat your slurs. Muratore did appear. He appeared with all his braids on. His Samson was an authentic illustration out of Reinach or Lubke, and it lacked the lusty, proud exuberance which made Caruso's first acts in it so memorable, it was yet a sincere, at times affecting characterization. Heroic it scarcely was—but then neither the Bible in its legend nor Saint-Saëns in his operatic oratorio was particularly eager to cover Samson's shorn head with laurels. This was a slim, young Samson of Mr. Muratore's given more to persuasiveness than to battles royal.—*New York Sun*, January 24, 1922.

The Samson of Muratore, on the other hand, gave unexpected satisfaction, histrionically as well as vocally. For the French tenor presented a portrayal that appealed to the imagination in makeup, pose and address. Moreover he not only sang with rhetorical eloquence and fire but with due consideration for his place in the ensemble.—*New York American*, January 24, 1922.

Mr. Muratore was an admirable Samson. His voice was not in good condition and he sang with labored effort at times, but always with that fine aristocracy and plasticity of style that mark the vocalist trained in the school of the Paris Grand Opera. His acting was excellent. He had a makeup of striking merit and a wig that was a victory in itself. The makeup and costumes were such that his facial expression was enhanced. His eyes were most eloquent, and with the simplicity and repose of a real actor he conveyed clearly to the audience the growing passion of Samson, his tragic fall, his helpless blindness and his last great return of his mighty power. It was a noteworthy impersonation and will linger long in the minds of those who saw it.—*New York Herald*, January 24, 1922.

This opera has about as much action as "Snegourotchka," but it had, to offset this defect, Lucien Muratore, the French tenor, who as Samson for the first time here gave a virile, aggressive and finished performance. He was a fine looking, resentful Samson, and dramatically, pitched the opening act in a restless key that the chorus took up and made much of. He put vim into the somnolent libretto and sang, of course, with consummate style.—*New York Evening World*, January 24, 1922.

Mr. Muratore did not seem to be bothered by the numerous things that one may have imagined to be on his mind quite other than the blandishments of Dalila or the stiff-necked singing off the pitch by the Hebrew chorus. He was, indeed, thoroughly the arresting figure, as Samson, one expected him to be; one may say, as a fact, that the present generation has never really seen the part acted until now, for great a singer as Enrico Caruso was, he was an actor only by dint of dogged hard work. And Mr. Muratore has histrionics in his blood.

But it was Mr. Muratore's night. He flung his spell upon the great audience, working the far from sympathetic material of the character into a living mortal, heroic but human, consumed with his mission, losing it in the fire of love, flouted, betrayed, humbled, but at last victorious in a stupendous and annihilating vengeance. And this he did with a smooth application of detail, a mass of technical resource separately invisible but telling as the character was touched with it.—*Evening Journal*, January 24, 1922.

Mr. Muratore depicted eloquently the conflict in Samson's soul, the struggle between the strong man's duty as a judge in Israel and his overmastering passion for the Philistine woman. He was a tragic figure when he accepted the challenge of her cry of "Coward!" and stole at last as if every step were costing him his life's blood, into Dalila's house in the Valley of Sorek. Mr. Muratore's voice was rich and expressive, and it was a pleasure to hear this music of French classic outline sung in the true French declamatory style and with an impeccable French diction.—*The Globe*, January 24, 1922.

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## A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below. The questions were as follows:

### QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

#### Francis MacLennan

1. Yes.
2. Yes.
3. Yes.
4. All music students should aspire primarily to be players.

#### Marguerite Melville Liszniewska

1. I should consider the time between the ages of thirteen and seventeen very important for a musician who aims to acquire a virtuoso technic. What is not learned before this time can never be gained later, for it is in just these years that the mind is most receptive and most retentive.

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2. I do not consider this possible—that is, with the idea of becoming a professional musician on an instrument. Private instruction, or the regulation of school hours to about a half day, is the only solution I can see, as the demands now made on instrumental soloists in regard to repertory, memory, etc., are such as to require an early start, giving chance for gradual, almost subconscious absorbing of all the musical knowledge required.

3. Not necessarily, no more than a general education would give a surgeon the talent and steady hand for performing operations. However, a splendid education is some-

thing which every artist should have besides his art. It makes finer men and women and enables them to get more out of life.

4. Yes, I think all teachers should aspire primarily to be players, as it is the playing teachers, those who can demonstrate practically, who achieve the best results. One aspiring to be a teacher, however, could very well accomplish this in connection with the high school and college education. It is the career of a virtuoso which requires such an early start and such persistent struggle and perseverance. A singer's career would also be only benefited by the high school and college course, as an hour or so devoted to the voice would be sufficient after the age of eighteen.

It is highly commendable that a movement is being started for facilitating and bettering the education of musicians. I should be happy to see the day when a high school education, at least, would be compulsory for every citizen of the United States. There are so very few real talents that a rule of this kind could easily be made, and a board of competent judges could pick out the exceptions and provide for them separately.

It is always possible to complete one's education by reading, traveling, and so on. Certainly the great musicians

one meets, although probably never having sat on a school bench, are usually keen, broad-minded, well read, and generally interesting personalities. That is just it—personality. If one is very talented he usually has it, so why worry about his education? He will work that out in his own way.

#### Klibansky Pupil Engaged by Hinshaw

Lottice Howell, artist pupil of Sergei Klibansky, has been engaged by the Society of American Singers, W. Hinshaw, director. Miss Howell is the possessor of a soprano voice of lovely quality and high range. She recently finished a week at the Sheridan Theater, New York. Mr. Klibansky announces other appearances of his pupils as follows:

Elsie Duffield sang December 16 and 17 in Brooklyn, N. Y.; December 18 and 25, Englewood Presbyterian Church; December 31, Greenwood Baptist Church, Brooklyn, N. Y.; January 8, at St. Andrew's Church, New York; January 18, New York, and on January 29 she was heard in concert in Newark, N. J. Miriam Steelman sang at the special musical service of the First Presbyterian Church, Trenton, N. J., December 25, and on January 20 was soloist at the convention of Long Island Women's Clubs. Alveda Loigren sang at the Methodist Church, Morristown, N. J., November 20 and 25. She also appeared on December 4 at the Elks' memorial service, Hoboken, N. J. Juliette Veltz showed great ability as an actress in "L'Indee de Francoise," given at the Hotel Plaza, December 17; Miss Veltz was charming to look at and her French was delightful; she will appear February 6 in Philadelphia, Pa. Virginia Rea had great success at her concerts in Vancouver, B. C., Albany, N. Y., and Yakima, Wash. Vivian Strong Hart scored a triumph at her appearance with the Civic Symphony Orchestra, Seattle, Wash., December 13. Hope Loder sang at the special service of the Methodist Episcopal Church, East Stroudsburg, Pa., December 25. Ewell Jones has been engaged to sing at St. Stephen's Church, New York. George Grafe had the following appearances in January: Kansas City and St. Louis, Mo.; Dayton and Cleveland, Ohio; Chicago, Ill., and Minneapolis, Minn. Sudworth Frasier has returned from a successful tour with the opera "Erminie." Ludwig Eybisch made a splendid impression with his guest performance as Evangelman at the Dresdener Opera House, Dresden, Germany, after which he was engaged for a term of years. Lotta Madden gave a fine recital at the Parnassus Club, December 14, her beautiful voice and artistic interpretations being heartily applauded; she was engaged to sing in January in Hartford, Conn., and at the Chaminade Club, Brooklyn, N. Y.

Mr. Klibansky is conducting special master classes for singers at the American Institute of Applied Music.

#### Hahn Artist Returns from Tour

Cecilia Bonawitz, violinist, has just returned from a week's tour in Pennsylvania. Miss Bonawitz is a pupil of Frederick E. Hahn, the well known teacher, of Philadelphia.

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# MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK THURSDAY, FEBRUARY 2, 1922 No. 2182

An orchestra is an expensive plaything to fool with, as Pablo Casals, who wanted to show the world what a great conductor he was, found out to the tune of \$18,000 last year—so Barcelona says. The little man's enthusiasm for things orchestral is reported to have cooled notably.

Thirty-seven years ago David Lloyd George, energetic lawyer and musical amateur, was conducting a choral society in the Welsh village of Criccieth. Since then he has been promoted to the larger job of conductor of the British Empire and hasn't done so badly at it, either.

Welcome to our newest contemporary, the Official Bulletin of the National Federation of Music Clubs, the first number of which has just appeared. It will be issued monthly and the editor is Helen Harrison Mills, of Peoria, Ill., who is in charge of publicity for the N. F. M. C. The Bulletin contains the announcement of a new thousand dollar prize for a lyric-dance-drama, details of which will be found in another column.

What exigency of the schedule was it that moved the Metropolitan authorities to call upon Rosa Ponselle to sing Margared in "Roi d'Ys" last Friday evening, and to follow it on Saturday afternoon with the exceedingly exacting role of Elvira in "Ernani"? That was rather a stunt, as the youngsters say, to speak within bounds. That Miss Ponselle was equal to the task of singing the two big roles within eighteen hours, finishing "Ernani" with voice as fresh as when she began "Roi d'Ys," speaks volumes for her method of singing. But to impose such a task upon its best voiced soprano would hardly seem to be practical economics on the part of the opera management.

A new example of those artist-couples who occasionally come into musical history—such as Mr. and Mrs. Henschel and d'Albert-Carrefio—is Willy Van Hoogstraten, the conductor, and his wife, Elly Ney, the pianist, who differ from some of the other couples in being happily married as well as being fine artists. Mme. Ney was known by reputation before she came here, and her work has shown that it was a reputation justified by facts. Mr. Van Hoogstraten, however, was scarcely known even as a name before he arrived, which merely proves again how talent may be hidden. In leading the Philharmonic Orchestra in two interesting programs, he has exhibited ability as a conductor of no mean order. His interpretations are individual, but sound,

and without that bizarre note that so many prima-donna wielders of the baton seek to introduce; also it is evident that he has a thorough knowledge of orchestra technic. Mr. Van Hoogstraten would be a welcome addition to the list of permanent American symphonic conductors.

There will be every sympathy for Lucien Muratore, singing last Saturday evening in the face of a serious illness which turned out to be appendicitis, and operated on Monday noon. At last reports he is resting comfortably and everybody will wish the famous and favorite artist a safe and speedy recovery. There is also sympathy for Mary Garden, whose plans for the New York season are of course considerably disturbed and altered by the unexpected withdrawal of her principal star.

The memoirs of Felix Weingartner are shortly to be published in two volumes by a Vienna firm. Weingartner, it is said, is a sort of male Margot Asquith, and some of the things he writes will be likely to make his contemporaries sit up and take notice. The distinguished conductor seems rather to have a penchant for things English of late. His most recently completed work was incidental music for Shakespeare's "Tempest" and he is now engaged in writing a cycle of songs to poems by Yates. The music is set to the original English text.

Without doubt the Chicago Opera this season is giving the best all-around performances it has ever presented. Miss Garden has had the good sense and the good taste to leave the direction of the music entirely in the hands of Giorgio Polacco and of the stage in those of Jacques Cointi, never interfering with a rehearsal nor even participating in one except when she herself has something to do. The result is that these two experts have brought the company to an enviable pitch of artistic and mechanical perfection.

The dailies report that Chaliapin made a speech in English after his final performance of Boris at the Metropolitan last Thursday afternoon. What he really said was this: "I don't speak your language. I" (aside in French, "comment dit-on?")—then, with hand on heart) "much obliged. Will see you last year." But, as everyone knew he meant next year, there was a gale of laughter and cheers and another tremendous round of applause, which proves after all that one does not have to be a Cicero to make a success as a public speaker.

We call ourselves progressive up here in the North, but there is evidently nothing unprogressive about our Latin neighbors in South America. The MUSICAL COURIER correspondent in Montevideo writes to us: "Buenos Aires is so near to Montevideo that we get all the Buenos Aires morning papers the same morning they appear in Buenos Aires, as everything is carried by aeroplanes now, which makes the crossing of the river only a question of one and a half hours." At that, any river that requires an hour and a half to cross at aeroplane speed must be a trifle larger than a trout brook.

Just what does it mean to be "directress" of an opera company? Samuel Insull, president of the Civic Opera Association of Chicago, in a speech before the Friends of Opera in that city, announced last week that contracts for the association would be signed only by himself and one member of the Finance Board of the organization. (Could this be called an Insull to Miss Garden?) Incidentally, Mr. Insull made the statement that no contracts would be signed anyway until the entire \$500,000 guarantee was obtained. The congregation will now join in singing "In the Sweet By and By."

A once famous prima donna, Minnie Hauk, is spending the last years of her life just outside of Lucerne, peculiarly enough at the Villa Trübchen which figured so extensively in the life history of Richard Wagner. Thanks to the efforts of her American friends, her material wants are taken care of through a fund raised a year or two ago, but everyone must feel sympathy for the venerable singer. Myrna Sharlow, formerly with the Chicago Opera, now married and living in a beautiful villa at Capri, wrote to the MUSICAL COURIER: "I recently made a visit to Minnie Hauk at Lucerne and found her to be in a pitiable state. She is almost blind and gets news only when some visitor reads to her from the Swiss papers. Although still interested in operatic doings, she has had no news of the hap-

penings in the music world for the last five years. She did not even know that a Chicago Opera had been established."

## STILL ANOTHER

Frank Patterson, Musical Courier, New York:

MY DEAR MR. PATTERSON—I wish to express to you my esteem for the able primer, "The Perfect Modernist," which is now running serially in the MUSICAL COURIER. Thus far it has proven a remarkably capable exposition of the musical theories of today, and proves the profound academic power in you. It is delightfully concise and truly valuable. When the work is completed I shall seek to add it to my library. Best wishes from

Yours sincerely (Signed) J. C. BREIL.

## SHEDDING THE SHELL

Every year or so the hard shell crab retires to a safe hole under a rock, throws off its bony covering, and grows as fast as it possibly can before another hard shell forms around its body, preventing further growth. With profound apologies to composers, we suggest that music has the same habit. The only difference is that music does not remain in retirement during the soft shell period. Just at present it is parading its unbonified nudity in the firm conviction that it is exhibiting something new and rare to the world, unaware that all set forms and styles in music have been preceded by periods of rapid expansion while exchanging shells. It is probable that the crab hides in a hole to protect itself from injury while its bony shield is off. He might learn to expose himself freely to public view in his raw and flabby state if he felt as safe as a composer of sore and boneless music feels. But then the crab may only be exhibiting a rarer judgment and a better taste than the unshelled composer shows.

## AMERICAN

The real interesting thing about the production of "Snegourotchka" at the Metropolitan last week was the fact that six out of the ten principal roles were entrusted to young American singers. Bori. Bada, Delaunoi and Rothier were the foreign element, while America was represented by Mario Laurenti, who had the principal male role; Yvonne D'Arle, Marion Telva, Kathleen Howard, Grace Anthony and Orville Harrold. It was a splendid all around production to which the Americans contributed more than their share. In fact, one felt that, if Mr. Bodanzky, at the conductor's desk, and Thewman, as stage director, had displayed more of the imagination that was apparent in the fine scenery and costumes of Boris Anisfeld and in the work of the artists, the production would have been less monotonous than it was. Incidentally there was another proof of American talent and capability when, three days previous to "Snegourotchka," Myrtle Schaaf, at a few hours' notice, jumped into the part of Siebel in "Faust" which she had never sung in her life and acquitted herself excellently.

## A MORAL TO THE TALE

Manager Dan McSweeney wields a facile pen as well as a persuasive smile. While he is out on the road with John McCormack, he fills in spare hours at provincial hotels by writing stories about his favorite tenor, who is this same McCormack person, it may be explained. The other day he favored this office with one of his latest efforts. Here it is:

Trouble always comes in bunches, it is said, and the business staff of the Chicago Opera Association will agree that it is so. While the artistic wing of the organization was having its troubles back stage during the closing hours of the Chicago season, the box office had its own worries in the front of the house. John McCormack was the innocent cause of it all; at least, John's thousands of admirers in Chicago were. He was announced for a recital at the auditorium on the afternoon of January 15. Tickets went on sale one week prior to this date. They were sold out in a jiffy. Every seat in the house, including several hundred on the stage, were sold by Monday evening. Still the crowd kept coming. Eight out of ten in the long line that encircled the lobby wanted to purchase McCormack tickets.

An ad was inserted in every newspaper in Chicago, beginning with Wednesday morning's issue and running every day until Sunday; "All tickets sold for John McCormack concert," but still the crowd kept coming. Signs to the same effect were hung conspicuously in the lobby of the Auditorium and a young man announced at intervals of five or ten minutes, "No more tickets for McCormack." But it seemed as though one fourth of the people of Chicago wanted to hear the favorite tenor and most of them insisted on going all the way up to the window in hopes that something might be returned.

Dan, we think, wanted us to point a moral to his tale, but after long and serious consideration the only moral we can draw from it is: If you enjoy bothering the box office, learn to sing like John McCormack! That ought to be easy.

# VARIATIONS

By the Editor-in-Chief

Governor Miller, of our proud State, understands what is wrong with all of us at the present time. In a recent public utterance he scored his fellow citizens for their extravagance and pretentiousness and declared that no one is content any longer with anything but an orchestra seat in life. The Governor occupies a pretty good chair himself at Albany, and, like most other critics, gets paid for occupying it.

One of the last of the old fashioned brigade was John Towers, whom we first met twenty years ago in Utica, N. Y., where he, already an old man of sixty-six, was teaching singing, and we, a callow and sallow youth addressed by the town as "professor," were instructing even younger pianists than ourself in the art of passing the thumb under the hand without jerking that member. Towers told us that he was spending his leisure hours compiling a catalogue of all the operas ever written and looked forward to earning a fortune through the volume. He finally finished and published it, but did not make the money he expected, and having become too old to teach, he wound up as an inmate of the Presser Home for Old Musicians (in Germantown, Pa.), whence he used to address humorous communications to this column from time to time. The last of them came Thursday on a post card which good old Towers caused to be printed a while ago, leaving the date to be filled in by some one else. It read as follows:

JOHN TOWERS

B. Feb. 18, 1836, Salford (Manchester)  
England

D. (and cremated).....Jan. 18, 1922.....  
Germantown, Pa., U. S. A.

He tried his best to do his DUTY and he, very  
nearly, succeeded.

VALE!

Lord Redesdale writes his "Memoirs" and "the facts that shine out," says a review, "are that he sat at Mario's table and he played for Grisi." Queer matters to write memoirs about, some might think.

"An optimist," said Charles M. Schwab, speaking at the Ohio Society dinner, "is a man who expects to sell at a profit to a Scotchman something he bought from a Jew."

Or some one who expects to engage a prima donna for less than her regular concert fee and resell her at a tremendous profit to a local manager.

Germany is tottering indeed and about to crash, when a Teuton finds it in his heart to steal the sword from the Siegfried statue in Berlin, as the cables report. The equivalent—so the world should be told—would be for an American to steal the clapper from the Liberty Bell at Philadelphia.

Someone overheard the following at a Werrenrath concert in Maplewood, N. J., on January 11, and most happily sends it to this column:

(Before concert.)

A.—Do you know Werrenrath?

B.—Yes, quite well—well, rather well. I heard him sing once in New York about fifteen years ago.

A.—Was he any good?

B.—Yeah. Guess he's much better now. You know, they get better.

A.—Yeah.

(After first group.)

B.—I knew another singer I heard once.

A.—Who was that?

B.—A sort of a tenor. His name was Wells.

A.—Which Wells?

B.—H. G. Wells, I think.

A.—Oh, I thought he wrote for the newspapers.

B.—No, I don't think so. This tenor was H. G. or maybe it was John B. I can't remember. But he came from Syracuse—or near there.

A.—I guess he must be John B., 'cause someone told me H. G. wrote for the papers or wrote a book or something.  
B.—Guess he must be, yeah.  
A.—Yeah, guess he must be. But say, this man Werrenrath is good, isn't he?  
B.—Yeah, great; yeah.

Joseph Weber is the famous funmaker of Weber and Fields, and another Joseph Weber is president of the American Federation of Music. The first named Weber was spending his vacation at the Thousand Islands last summer when he received a telegram reading: "Shall we strike?" and signed by the New York Musical Protective Union. The comedian, realizing the mistake in identity, wired: "Do not strike until you hear from me." The result was that the New York musicians stayed at their jobs and to this day no one has discovered the perpetrator of the "treachery" which President Weber ascribes to an enemy of his association.

Somehow, thinking Americans do not feel tragic about the absence of our national great composer when they fail to remember Franklin, Emerson, Morse, Longfellow, Edison, Poe, Whistler, Westinghouse, Whitman, Fulton, and the Wright brothers.

Pierre Lasserre's book, "The Spirit of French Music," finds it necessary to ridicule and defame Wagner, Mozart and Beethoven, in order to exalt the tonalists of France, for he holds that Rameau occupies a higher place in music drama than Wagner, and in symphony than Mozart and Beethoven. But why stop short? The judicious Lasserre should have added that Lully is greater than Bach, Auber far surpasses Schumann and Schubert, and Lecoq towers head and shoulders above Haydn and Brahms.

In the New York World, Percy Shostac is out with a defi against those persons who consider jazz a low form of musical creation. Mr. Shostac considers it the typical American folk music and says that through it our people have become expressive in art at last. He continues, jazzily, but convincingly so far as we are concerned:

First came the sentimental songs, true rhyming with blue, "Hello, Central, Give Me Heaven." Then the "rags"—"The Barbershop Chord." Next the old style jazz; rhythm and noise, cowbells and bass drums; no saxophone to speak of, nothing from the heart except rhythm. Then from New Orleans came the blues, those sung in public and the genuine Frankie and Johnny variety heard in the army and in chorus dressing rooms. And from these came the national anthem. Now we have it! They—that is, Paul Whitman, Irving Berlin, Ted Lewis, Al Jolson and a dozen others, the musicians of America—have gone and done it—written down our folk music. They've taken the rhythm of the old jazz band, cut out the noise and substituted the haunting undertones of the blues. They've taken a pinch of the sentimental ballad and a pinch of the pseudo-mystery of the rag.

And by the gods it's real stuff. Music—an appeal to the senses, to the emotions. Like all folk music, haunting, insidious, clinging and winding itself into our blood.

In Europe they know this. A concert of American jazz in Paris sees the elite of the musical world in the boxes. When are we going to see it? When is the Philharmonic going to play Irving Berlin's "Everybody Step"?

We hope we have not started anything with our occasional references in this column to the sport of horse racing. Here is the Herald informing its readers (under date of a January 28 cable from Paris) that Fanny Heldy, a noted operatic contralto in the French capital, has applied to the Paris Jockey Club for a license as a jockey. The despatch adds that the application was refused, but not without that graceful courtesy and flourishing gallantry so typical of both banks of the Seine. The Jockey Club considers Mlle. Heldy as possessing a talent likely to effect a lasting imprint on operatic art, "therefore why leave before the public," states the committee, "only the impression of a bright eyed blonde with her limbs attired in bright silks, fitting as tightly as possible, when what the world should remember is a voice of interpretative ability." Mlle. Heldy, not content with the flattering decision, intends to appeal to the Paris courts for a reversal of the Jockey Club verdict. Hitherto the best known lady jockey in grand opera has been Brünnhilde.

The Herald tells also that piano lessons now cost three cents in Berlin. We took some lessons there years ago from Professor Barth, which we considered worth even less than that, especially the one at which he told us that Liszt composed nothing but "Dreck" (dirt).

No one can be a true music critic who fails to refer to the "archness" of any singer who does the role of Rosina in "The Barber of Seville."

Those enthusiasts who delight in declaring that America is "opera mad," might ponder over what W. J. Henderson wrote in the Herald last Sunday: "Some people believe that there ought to be opera in every city in the United States. Others wonder why there is not, if there is a definite public demand for it. Does any one believe that if St. Louis was hungry for opera it would not have it? Or Cincinnati? Or Boston? The last named city had its own opera and refused to retain it."

Henry T. Finck cries in the Evening Post: "Oh, for a Nikisch to play the Schumann symphonies for us again and show how much more inspired they are than those of Brahms, which are inflicted on us ad nauseam from October to April."

In "Bulldog Drummond," that highly thrilling melodrama done with a sense of humor, when the "bad man" is brought to bay, his captor asks him: "What made you take up this crooked life?" The culprit answers: "I guess it was singing in the village choir when I was young."

Willy (at Sousa concert): "I thought you said that Sousa is the March King?"  
Nilly: "And so he is."

Willy: "Well, I don't see him do any marching."

LEONARD LIEBLING.

## NIKISCH

In the death of Arthur Nikisch the musical world of today loses one of its most prominent figures. Nikisch has long been recognized as the greatest conductor of his time and America always felt particularly kind toward the young man who was at the head of the Boston Symphony Orchestra for five years—from 1889, when he was only thirty-four years old, to 1893. In those days he was indeed a picturesque figure with his great shock of black hair, beard and mustache. Since then he has been called upon to conduct practically every great orchestra in the world. Some ten or twelve years ago there was a strong effort to get him to Vienna, as regular conductor of the famous Viennese Philharmonic Orchestra, and an idea of how he was valued in the city where he made his reputation, Leipsic, may be had from the fact that a syndicate of friends and admirers there, in order to retain him in Leipsic, agreed to meet without question any sum which the Viennese might offer him. So at Leipsic he remained and there he died.

America at this moment feels its loss with particular keenness, for he was already contracted to come here for a farewell tour next season, when he became suddenly and unexpectedly—as so many have been in the last few years, especially in Germany—a victim of influenza.

His power over orchestra players was magnetic, almost hypnotic. His gestures in conducting were few but he conveyed his wishes by glances and slight but meaningful movements that were unmistakable. His was a forceful personality—one that will be missed for many a day.

## MORE ABOUT NILSSON

The house in which Christine Nilsson died, a country home in the Swedish town of Växiö, Province of Smaland (the cable erroneously reported that she died in Copenhagen), is to become a home for aged vocalists, according to a promise given during her life time. Although the Countess de Casa Miranda (as she was known in private life) possessed a magnificent residence in Paris, filled with art treasures, as well as a villa on the Riviera, it was her lifelong wish to die in her native country. Feeling that the end was approaching, she left Spain, where she was visiting her married step-daughter late in summer, and so passed her last months in the immediate neighborhood of the town in which, as a peasant girl, she played the violin in the market place and the village inns until her wonderful voice was discovered. Already, a few weeks after her death, her memoirs have been published in Swedish. They were not written down by herself, but by an authorized spokesman, and they give a very detailed picture of her concert tours, especially the American one. There are some very humorous accounts of incidents, such as at Nashville, Tenn., where the soldiers stationed in the town were mobilized to defile before the prima donna.

## DISGRUNTLED

The MUSICAL COURIER has received the following letter:

Apropos of F. P.'s splendid article in the MUSICAL COURIER of January 5, called "Phantoms of Fame," allow me to ask F. P. a few questions which I think may prove of interest to more than one "American who is not simple and practical."

F. P. says that he had a conversation with the leading protagonist of American music among the music publishers. And while conversing with this publisher, the said protagonist told him that the reason our American composers are not successful in producing high grade compositions is because they are unwilling to carry out the said publishers' friendly suggestions, but instead "they go chasing false ideals and are false to themselves and their own natures in so doing"—quite a bump of ego, we'll say.

However, since F. P. is evidently quite a brilliant person, suppose he puts himself in the place of the composer we are going to discuss throughout this article.

Suppose F. P. was of American birth, had studied in this country and abroad with the best masters, and was the composer of scores of compositions that are being sung and played all over the world.

And suppose that among the American composers he was considered one of the best, but on account of petty silliness the venerable (?) music journals in this country practically ostracize him, while, on the other hand, insignificant, aping upstarts who have nothing to say have their names blazoned from the houseposts as wonderful geniuses.

Suppose that F. P., besides being the composer of scores of short pieces—mostly church music—was also the composer of four grand operas, several symphonies, sonatas, trios, quartets, etc., compositions that the late Anton Seidl used considerably on his programs, but which are entirely neglected by present day conductors, while Schoenberg, Cassella and other modernists, with their imbecilic vaporings of degenerate nothings are being featured considerably. Wouldn't that ruffle his placid temper a bit?

Then, if two of F. P.'s grand operas were translated into the German language and were to be produced in Germany when the war intervened—the Germans thinking well enough of these operas to give them a production, while our own superior American opera companies, the Metropolitan and Chicago, can't even find time to give them a hearing, would he still keep smiling?

And if, right at the present time, F. P. had a trio and two violin sonatas that are considered exceptional by musicians who have heard them, but which are going begging to get on a program. If these compositions were by a novice, one could partly excuse it all, but they are by a man who has been successfully composing for more than thirty years, composing wonderful melodic gems—but finds his own countrymen the biggest hindrance to his success if he dares leave his little world of church anthems.

For more than thirty years this man has been fighting a he-man's fight, only to find that it is utterly useless. His royalties and playing net him a tidy income, and while he continues to compose, it is not so much for the financial gain, but as an outlet for the voice of his inner genius. He has scores of beautiful compositions that he does not even bother to send to his publishers.

F. P. is evidently a person of erudition. If he is sincere about the propagation of American music let him use his prolific pen towards breaking down the political barriers that exist in music circles, especially in New York! Let him get after some of the Deans (?) who hold their positions and leaderships because some Angel takes a personal interest in them, instead of their merits!

Platitudinous rantings about the lack of melody in American compositions will get him nowhere. Let F. P. use his efforts to make it an easy matter for a composer to have his works played and judged by musicians instead of pigmy minded musical egotists! And further—let him fight to have our government encourage the arts the same as most European countries are doing!

Until then, F. P.'s and the publishers' advice to American composers is as useless as tear-gas at an Irish wake.

A. S. M.

This certainly requires an answer. The writer suggests that he has in mind some one who is the composer of scores of compositions that are being sung and played all over the world—perhaps himself—a man who is considered among the best of American composers, and "on account of petty silliness the venerable musical journals in this country practically ostracize him."

Such a man does not exist. There is no American-born composer who has written scores of compositions that are sung and played all over the world, and who is considered to be one of the best of our composers, who is ostracized by the musical journals! Such a state of affairs simply could never possibly arise, because every musical journal in this country is hoping that the great American composer is on his way, and all of them will do their best to push him along.

In the next paragraph he supposes that the late Anton Seidl put the works of this composer on his programs, but that they are now neglected. But we all of us know perfectly well that Seidl did not unearth the great American composer, and if the compositions have had a hearing and failed to make good, why should they be repeated?

As for the statement in the next paragraph that the Metropolitan and Chicago companies cannot even find time to give the operas of this composer a hearing, that also is not true. The Metropolitan and Chicago companies do find time to hear or examine American operas, and they are anxious to find the great American opera, since they are often blamed, unjustly, for not finding it. When it arrives, you may be sure they will know it and give it a public hearing.

As to the balance of the letter—that about "melodic gems" and "inner genius" and "political barriers" and the rest—F. P. has looked high and low for the sort of compositions by American composers that he wrote about, and has been unable to find them except in the works of MacDowell, and even there they are rare. When F. P. hears of a neglected genius, he says, "Show him to me," but the showing never materializes. If there were neglected geniuses in this or any other country, there would be manuscripts lying hid away somewhere from past generations that would compare favorably with the works of those composers who are recognized the world over as great. F. P. has challenged those who claim the existence of such neglected genius to bring forth their works, but the works have never materialized. They are great, those works, in the minds of their creators and their friends. To the average unbiased, but practical and unemotional, musician they are not great at all.

## "SALOME" AGAIN

It is a pity that the "Salome" question should again be placed in the limelight by the proposal to give it in aid of Devastated France. Letters of protest and otherwise are coming to the press, and one of them, addressed to the New York Times, deserves some further mention. In the first place the writer of this letter, Adrian Van Muffling, compares "Salome" with "Tristan," "Tosca" and "Walküre." His letter, which is evidently in reply to a letter from Ogden Bowers on the same subject, says: "I would ask Mr. Bowers two questions: Has he ever heard 'Salome'? And, if so, did he understand it? I doubt it. Also, has he ever heard 'Tristan and Isolde,' or the second act of 'Tosca,' or the first act of 'Walküre'? I am sure he does not in the least object to the 'moral tone' of the above operas. . . ." Further on he says of "Salome": "The story of itself is nothing. Does any one believe that it would ever have been objected to if written to the mellifluous orchestrations of Massenet or Puccini? The Metropolitan some years ago, and the Chicago opera directors more recently, simply made themselves ridiculous in the eyes of all true lovers of art."

That is as it may be. To most people the objection to "Salome" is not Strauss and his orchestration, but Oscar Wilde and the degeneracy he imagined and depicted in the character of the heroine. This woman is made to appear so insanely degenerate in her love (?) for the prophet that, failing to win him otherwise, she persuades the king to have him beheaded, and then fondles the severed head. That is a plain statement in plain words of what takes place on the stage. Some Salomes make it less repugnant than others, and some make it utterly ridiculous. One prima donna brought out a woolly head that looked like a floor mop nailed to a bread board—nailed fast, for although she turned it upside down it never fell off. Everybody joined in the general laugh that spoiled the sublimity (?) of the entire final scene.

Most people object to this final scene because it is not art. It is just silly, and remains so in spite of the magnificence of the Strauss music. Furthermore, there is nothing whatever in "Tristan" or "Tosca" or the "Walküre" which can be compared with it, not even the brother and sister love in the latter opera. Under no circumstances can the normal love of a man for a woman, however much it may be extra legal, be compared with this thing that Salome perhaps believed to be love for Jokanaan. It is utterly unnatural and too far removed from normal feeling to cause any thrill in any of us except the few who can close their minds to the meaning of the play in their admiration and enjoyment of the music.

## STAY HERE!

A correspondent writes asking the MUSICAL COURIER to furnish information as to where in Italy it is best to study singing and who are the best teachers. In answer we would say that the best part of Italy in which to study singing or any other branch of music is in the United States. If you must have Italians there are almost as many in the United States as there are in Italy. The best Italian opera in the world is in New York and the next best is in Chicago—or is the Chicago opera French? The best teachers in the world, Italian or otherwise, are in the United States. New York offers far more musically than any other city in the world. Not only is the opera the best, but the orchestras, the artists who come here, the whole musical life and all of its various features, are the best.

Art is largely a matter of money. Where money is, there will be found art. The best artists will flock there, because there they will find the best market for their wares. And pretty nearly all of the

money in the world is now in America. It can not matter to the student whether the artists are born in America or not, nor whether the art-works are made in America or not. They are here, both the artists and the art works, and that is all that matters very much.

Also, it may be added, it is a bad thing for young artists to break all association with their own country and to get European ideas into their heads—European ideas as to the commercial side of their profession and the way to make a success. Some of those foreign educated Americans come home with high-brow ideas and a belief, among other stupid Europeanisms, that it is unethical to advertise and that art is to be spelled with a big A and held sacred. Those ideas are only held by those Europeans who are too inefficient to get to America. Those who are big enough to get to America believe in spelling art with a small a, and Advertising with a big A. They understand that a book on a shelf may be as snug as a bug in a rug—and just about as useless to mankind. The bigger the message, the bigger the audience it should reach.

Europe has one value for the singer, and one only. It is useful as a place to get stage routine, and that is a matter of small-town opera, a matter of managers, not teachers. Learn to sing here! When you are finished and ready, try to get in an American opera. If you can not do that (if opera and not concert is your aim) try Europe—Italy, France or Germany. But some Americans have started right here and stayed right here, and are better off for having done it. A European reputation is no longer necessary in America.

## UNFORTUNATE

Artur Schnabel is a pianist of the very first rank. He has everything a pianist needs—a masterful technic, an engaging tone, warm and capable of the utmost shading in cantabile, full and rich in brilliant or loud passages; also he is a musician of parts and by no means confined to the interpretation of any one school of piano literature. The classicists, the romanticists, the modernists—all are played by him with equal sympathy. He has long enjoyed a reputation second to none in Central Europe, a reputation thoroughly deserved. Mr. Schnabel came to America for the first time about a month ago, and, unfortunately for his career here, made the mistake of thinking that it was his mission to educate the American public in matters pianistical, apparently not realizing that said public, having listened to all the finest pianists of the last half a century or so, stands in no particular need of education.

Mr. Schnabel played at his first recital—and it was Christmas afternoon, when everybody was struggling with an overdose of food, as it was—the Schumann fantasy, a Schubert sonata and a Brahms sonata; at his second recital he played no less than four Beethoven sonatas and added the thirty-two variations for good measure; at his third, he played a Weber sonata, four Schubert impromptus and a Chopin sonata. Any one of these programs is a pretty stiff dose of music. The result was that the audience dwindled steadily as the series progressed, a mere corporal's squad having interest enough to turn up for the third recital at Town Hall.

Mr. Schnabel was warned before he came here by his manager that the programs he had selected, while they would be heartily welcomed in any of the Central European cities that know what he is and what he can do, were not of the sort to attract American hearers to a pianist quite unknown here. We, personally, told him the same thing and asked him for his own sake to lighten at least the second and third programs, but he was obstinate and the result is that if Mr. Schnabel ever wants to make a career in this country, he will have to start over in a different way.

There is nothing personal in this editorial. Mr. Schnabel, an old friend of ours from European pre-war days, is taken as the subject-merely because he is the particularly shining example among a number of foreign artists who seem to come over with the idea that they are Messiahs appointed to lead America out of the musical wilderness. America does not want to be led and does not need to be led. Mr. Schnabel and his kind are without doubt perfectly honest in their beliefs, but they are mistaken. No sensible person would think of following the six volumes of "Jean Christophe" by the fat ones of "The Newcomes" and then putting Dostoevsky's "Crime and Punishment" on top of the other two; and even one who is most greedy for music hesitates before such heavy, unrelieved programs as Mr. Schnabel has offered. It is too bad that such fine artists as he should kill themselves for America by an obstinacy which has a foundation only in an entirely mistaken artistic purpose.

## BIDDING ADIEU TO MANAGER HOPPER

Dicie Howell, soprano, and Walter Greene, baritone, saying good-bye to their manager, Evelyn Hopper, prior to leaving New York to give a series of joint recitals in the State of Pennsylvania.



JEANNE EAGLES,

the clever little actress, last seen in New York in the "Night Watch," who finds Clara Novello Davies' method of voice production of great value to her in her public work. Although Miss Eagles sings a little, she employs the Novello-Davies method for making herself audible in all kinds of auditoriums and theaters.



SASCHA JACOBINOFF,

violinist, who scored a success when he gave a sonata recital at the Little Theater in Philadelphia on January 12, with D. Hendrik Ezeman at the piano. John Alden Carpenter's *Q* major sonata, Schumann's "Fantasie Stuecke" and Beethoven's "Kreutzer" sonata were among the numbers presented.



OLGA WARREN,

coloratura soprano, wife and pupil of Frederic Warren, who scored a big success at the first Frederic Warren Ballad Concert at the Selwyn Theater on January 22.



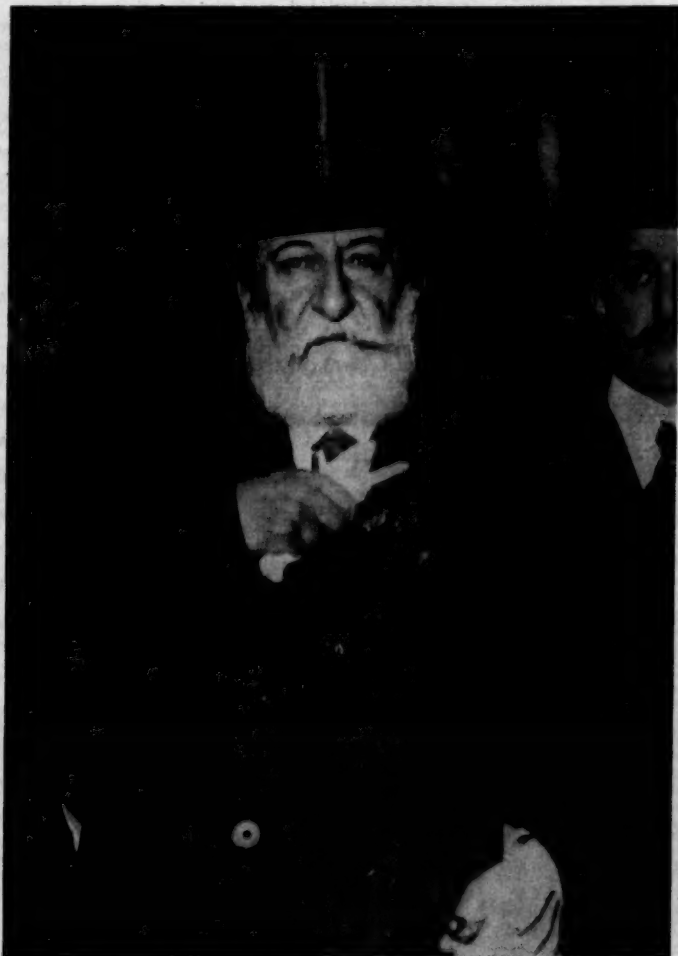
"BLACK AND WHITE" AT THE STRAND

Donald A. Chalmers and George W. Reardon, both members of the Criterion Male Quartet, as they appeared recently in "Black and White" at the Strand Theater



MME. SODER-HUECK,

the well known vocal authority and coach, who in Marion Lovell, coloratura soprano, has added another splendid singer to the list of her professional artists. Miss Lovell is meeting with marked success in the concert field.



THE LATE CAMILLE SAINT-SAENS

A late photograph of the famous French composer, taken in Paris just as he was about to leave for the trip to Algiers, in which city he died. (Kadel & Herbert photo.)



FLORA WAAKES,

popular soprano of Chicago, who has been appearing with success this winter both in concert and recital.

LEON

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## Verdi Club Musicale

The Verdi Club (Mrs. Florence Foster Jenkins president and founder), presented at its morning musicale, Wednesday, January 18, at the Waldorf-Astoria Hotel, John Mundy, cellist; Marguerite Sylva, mezzo soprano; Areste Biora, tenor; and Mary Fabian, soprano.

Marguerite Sylva, as usual, was charming, introducing her songs—"J'ai pleuré en rêve," by Hue; "Lullaby," by Cyril Scott, and "Spring," by Tosti—in a thoroughly delightful manner. A group by Vidal, Laparra, Yamonda and Kramer, was also enthusiastically received. John Mundy is a cellist of marked ability, playing with a beautiful intonation and artistic interpretation. Miss Fabian gave an aria from the first act from "Bohème," displaying a voice which was especially pleasing in the middle register. Mr. Biora is a light, lyric tenor and acquitted himself very well indeed.

Mrs. Jenkins is to be congratulated upon assembling such an organization as the Verdi Club, as it is chiefly through her efforts that it has developed so speedily and with such successful results. Mrs. P. Wright Edgerton, Mrs. Richard Lindsbury, Clara Novello Davies and Marie Novello were guests of honor. A large and enthusiastic audience was present.

## Prokofieff to Give New York Recital

It has just been announced that Serge Prokofieff, composer of the much discussed "Love for the Three Oranges" that will be given its New York premiere by the Chicago Opera Association, under his direction, on Monday, February 6, will appear in piano recital at Aeolian Hall, New York, on Tuesday afternoon, February 14. Mr. Prokofieff will play an unusually interesting program, including a "preludium and fuga" by Buxtehude (1639-1707); "Three Country Dances," Beethoven, and compositions by the Russians—Liadoff, Moussorgsky and Medtner—besides his own arrangements of some Schubert waltzes, a march and intermezzo from the "Love for the Three Oranges" and five of his own shorter works with his toccata, op. 11, as a final number.

## Krebs and Detorinoff Present Program

S. Walter Krebs and Baroness Leja Detorinoff were the artists who gave the program of "Music and Song" at the University Forum of America, January 10. Mr. Krebs, composer and pianist, gave piano solos, including a Chopin ballad, an etude of his own, and a Liszt rhapsody, all of which were enthusiastically received and encored by the collegians.

Baroness Leja Detorinoff, dramatic soprano, lately arrived in this country from Russia, sang "America! We Live for Thee," a national song by Mr. Krebs; the romance from "Cavalleria Rusticana," and "My Laddie," accompanied by Mr. Krebs. She was loudly applauded for her splendid and sympathetic interpretation of the above numbers. A reception and dance followed the program.

## Merle Alcock with Schola Cantorum

Merle Alcock's next New York appearance will be as a soloist in the B minor Mass of Bach, which is to be presented by the Schola Cantorum under the direction of Kurt Schindler. This performance takes place in Carnegie Hall on February 8. Later in the season Mrs. Alcock will appear with the Boston Symphony Orchestra in Providence. This is her second appearance in Providence during the present season; she sang there recently with the Chaminade Club.

## Betsy Lane Shepherd Records Popular

Betsy Lane Shepherd, now on an extended concert tour of the Western States, has acquired much popularity because of her fine phonograph records. During the holidays just past her Edison re-creation, "All Through the Night," proved to be one of the "best sellers" at a prominent phonograph shop on Fifth Avenue, New York, as the actual records from that store show.

## Paradiso Pupil Wins Success

Lawrence Roberts, tenor, an artist pupil of Donato A. Paradiso, scored a big success as leading tenor in "Princess Pat," at the Majestic Theater, Jersey City, N. J., on November 20 last. He is scheduled to appear as soloist at a concert under the auspices of the Knights of Columbus in Wilkes-Barre, Pa., on February 19.

Mr. Roberts has studied with Mr. Paradiso (his only teacher) for some time and has made remarkable progress.

## Harriet Story Macfarlane Busy

Harriet Story Macfarlane has had a pleasant season, recently making a tour of Western New York. At the end of last month the singer expected to go to California for engagements, but before going she appeared in Detroit, Mich., at the Tuesday Musicale, the Twentieth Century Club, Women's Industrial Service Club, and the Chamber Music Society.

## Elena Gerhardt to Sing in Newark

One of the last engagements which Elena Gerhardt will fill before her departure for Europe will be a recital in Newark on February 7, at Proctor's Theater. Early in March she sails for England where she will give an extended London season and also sing in the provinces. She will return to America early in the fall and will be available here until spring.

## Easton's New York Concerts

Florence Easton has been engaged by the Schola Cantorum to sing the Bach B minor Mass at Carnegie Hall on February 8. Fred Patton will sing the baritone solo part. Later in the month the soprano will appear again this season as soloist with the New York Symphony Orchestra.

## Heifetz Recital, February 13

Jascha Heifetz gives his third recital for violin at Carnegie Hall on Monday afternoon, February 13, at 2:30. This will be the Lincoln's Birthday holiday.

## I SEE THAT

Muratore was operated on last Monday for appendicitis. The "Club Musical de France" is being formed in Paris for the purpose of uniting the musical forces of France. Henri Verbruggen will come to America for a visit in March.

Maurice Rosenfeld, critic of the Chicago Daily News, was in New York last week.

Thirty-seven years ago David Lloyd George was conducting a choral society in Criccieth.

Erna Rubinstein, a fifteen-year-old pianist, will play with the Philharmonic Orchestra this week.

Berthe Erza may give another recital in New York, owing to the great success of her Aeolian Hall appearance.

Ignaz Friedman will present an all-Chopin program at his third New York recital February 4.

An official announcement will be made next month of the Zurich Festival plans for 1922.

Namara has been engaged to tour with the St. Louis Orchestra.

The Women's Symphony Orchestra of Philadelphia made a successful debut on January 19.

The Empire State Federation intends to start a movement to abolish destructive criticism in drama and music on the part of the critics.

The New York American called Marion Lovell "the coming Galli-Curci."

The Bach Choir of Bethlehem will give its second concert in Philadelphia on November 4, 1922.

Serge Prokofieff will give a piano recital at Aeolian Hall on the afternoon of February 14.

Fritz Busch now is director of the Dresden State Opera and conductor of the State (Saxony) Orchestra.

The memoirs of Felix Weingartner are shortly to be published in two volumes by a Vienna firm.

There will be an organization meeting of the Students' Music League on February 5.

Florence McManus has been elected honorary vice-president of the Symphonic Ensemble.

Carlo Encisco, Mexican tenor, died on January 25.

Willy Van Hoogstraten has exhibited no mean ability as a conductor in leading the Philharmonic Orchestra.

There were a number of musicians lost in the theater disaster at Washington last Saturday night.

Sue Harvard will give a song recital in London the last week in June.

Amy Neill will sail for Europe on February 25.

The Rialto is showing a moving picture of Rosa Raisa singing in San Francisco before 50,000 people.

Lazar S. Samoiloff gave a farewell luncheon to Chaliapin last Sunday.

Cisneros will be Delilah when the Washington Opera Company gives "Samson and Delilah" February 24.

Prof. Sevcik is the guest of Sasha Culbertson in New York, prior to sailing for Europe.

Annie Louise David played three times in Springfield, Mass., on Sunday, January 22.

The Third American Song Composers' Festival to be held in Greenwood, Ind., will take place there on May 21.

Carl Feininger, violinist and composer, died January 31, aged seventy-eight. Funeral, Friday, at his late residence, 143 W. 103rd street.

Alfredo Martino will give a series of lectures at his New York studio, beginning February 24.

Ex-President and Mrs. Wilson attended the recital which Jessie Masters gave recently in Washington, D. C.

Giuseppe Danise, baritone of the Metropolitan Opera Company, is also a clever mechanic.

Elly Ney will make an extended Southern tour in March.

Claire Dux will appear as orchestral soloist three times within five days, from March 6 to March 10.

The Chicago Musical College is one of the oldest musical schools in America.

Caryl Bense is now on a Southern tour.

Walter Anderson has removed his managerial offices to 1452 Broadway, New York.

Marion Lovell, an artist pupil of Mme. Soder-Hueck, is winning success in the concert field.

Laurence Leonard is preparing tenor roles with Mme. Davies in which he will be heard abroad.

The musical collection left by Adelina Patti has been donated to the Academy of Music at Stockholm.

Leo Slezak, the Bohemian tenor, barely escaped death in an elevator fall.

Stracciari is not singing at the Barcelona Teatro Liceo this season.

Constance Beardsley will give a series of Lenten-morning musicales in San Francisco, Cal.

Forty Warford pupils united in a production of music and drama for the Euterpe Club on January 19.

The Women's Philharmonic Club will give a reception to Leila Hearne on February 5.

The Pittsburgh Post stated that Reed Miller's singing of "Messiah" solos should have been heard by every tenor in that city.

Many pupils of Adelaide Gescheidt have been engaged for prominent church positions.

Ralph Thomlinson will give a vocal recital in the foyer of the Academy of Music, Philadelphia, February 20.

An audience of 4,000 heard the concert given in Columbus, Ohio, by the St. Olaf Lutheran Choir.

Alma Gluck and Efrem Zimbalist are on tour giving joint recitals.

Betty Tillotson has established herself as an independent manager.

Pietro and Constantino Yon will conduct master courses in Settimo Vittone, Italy, next summer.

Giulio Crimi is singing "Cavalleria" at the Metropolitan for the first time in two years.

Emma Calvé will give a song recital on Presidents' Day for the Rubinstein Club.

Clara Butt will start her American tour at Vancouver, B. C., February 7.

Owing to the illness of Muratore, "L'Amore dei Tre Re," instead of "Monna Vanna," opened the second week of the Chicago Opera season here.

Lillian Ginrich has postponed her Philadelphia song recital until April 25.

G. N.



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## ALDA

Following is a list of concert engagements filled by Madam Frances Alda from October 3rd to November 21st:

Denver, Colo.  
Lincoln, Neb.  
Duluth, Minn.  
Virginia, Minn.  
Tulsa, Okla.  
Okmulgee, Okla.  
Oklahoma City, Okla.

Des Moines, Iowa.  
Raleigh, N. C.  
Winston-Salem, N. C.  
Savannah, Ga.  
Huntington, W. Va.  
St. Louis, Mo.  
Nashville, Tenn.

Cincinnati, O.  
Springfield, Mo.  
Topeka, Kans.  
Atlanta, Ga.  
Chattanooga, Tenn.  
Washington, D. C.  
Burlington, Vt.

Lynn, Mass.  
Wheeling, W. Va.  
Cumberland, Md.  
Baltimore, Md.  
Richmond, Va.  
New York, N. Y.  
Hartford, Conn.

(Madam Alda resumed her place as one of the leading sopranos of the Metropolitan Opera Company on November 25th.)

### *A few excerpts from hundreds of laudatory press notices:*

#### Birmingham's Greatest

"Mme. Alda received an ovation greater than any ever accorded an artist here."—*Birmingham News*.

#### The Usual Furore—for Alda

"The charm of her voice, so crystalline in quality, the polished finish of her style, the telling clear-cut enunciation of her upper notes, created the usual furore."—*Toronto (Can.) Globe*.

#### Voice Triumphs Over Every Obstacle

"The voice triumphed over every obstacle of echo or infelicitous location. Alda's voice is exceptionally colorful. In its lower reaches it caresses softly in pianissimo passages; in forte it seems to take on a contralto like richness. In its high registers it is wonderfully clear, and gives the impression of an unlimited power always held in reserve. It is that quality of voice, of never being fully extended, which makes Alda's singing seem vibrant and full of emotion unspent."—*Daily Illini, Urbana, Ill.*

#### At Last—Criticism Silenced

(Admitted by a critic)  
"A singer possessed at once of a voice so splendid, a technic so perfect and a temperament so satisfying as that of Mme. Alda, silences criticism."—*London (Can.) Free Press*.

#### Moments Marvellous

"The whole evening was one long, drawn-out applause, punctuated with most marvellous moments of song."—*London (Can.) Advertiser*.

#### Singing as It Should Be Done

"... one and all were revelatory of how singing should be done, of enunciation, of phrasing, and of a gloriously mellow and mellifluous organ."—*Louisville (Ky.) Herald*.

#### Most Satisfying of Season

"The singer possesses a voice of marvellous range and flexibility, and her singing was pronounced the most satisfying heard this season."—*Washington (D. C.) Herald*.

#### Very Rarely, Indeed

"Pouring forth the rich, round tones which are the distinguishing features of her art—an art that has gained extraordinarily in authority and poise—with an opulence and freedom that was entirely admirable. One rarely hears more satisfying lyric singing."—*Baltimore (Md.) Evening Sun*.

#### Tone, Technic, Style

"A rich, sonorous tone, clear as a bell, adequate technic, commanding style, gracious presence and a wealth of emotional temperament were the outstanding features."—*Oklahoma City (Okla.) Times*.

#### Ethereal Tones

"Alda's ethereal tones, which seemed to drift and float, were exquisite. She was Frances Alda at her best and this means none more charming. . . . Alda's great singing of 'One Fine Day' from *Madame Butterfly* elicited a great storm of applause. It is a master work in itself and she sang it as only a master singer can."—*Dallas (Tex.) Times-Herald*.

#### Opulent, Brilliant, Luscious

"Mme. Alda has sung in Buffalo before, but perhaps never with greater opulence and brilliance of tone, or better control of all her vocal resources. Her middle voice was particularly luscious in quality and all the graces of polished singing were at her command. Her mastery of sustained tone and her flexibility and lightness were equally in evidence."—*Buffalo (N. Y.) Express*.

#### "All Those Endearing Young Charms"

"Alda, the consummate artist, the soprano whose personality is as magnetic as her voice is lovely, did the fine work an audience has come to expect of her. Her clean, bell-like tones, her absolute evenness, her careful attention to details and artistic phrasing were again characteristics that have endeared her to musical Denver in previous appearances."—*Denver Times*.

#### Like a Breeze from the South

"Madame Alda has a voice of great clarity and sweetness, one moment being full and dramatic and then becoming as light and eerie as a southern breeze."—*Duluth (Minn.) Tribune*.

#### Above All—an Artist

"Alda has perfect command over the vocal apparatus which gives her power to sing as she will. Her voice is strikingly fresh, rich, and 'solid' throughout the entire register. . . . Above all, Madame Alda is an artist."—*Des Moines (Ia.) News*.

#### St. Louis Tenders a Wreath of Praise

"How many songs have dragged their slow length along since one heard a vocal recital of which it could be said that every note was artistic! This is the fair wreath of praise which we beg to tender to Mme. Frances Alda, soprano of the Metropolitan Opera Company. Often, and beautifully, has she sung here before, but never until last night, at the Odeon, did she reveal quite such esthetic stature, or so dulcet, limpid and sensitive a voice."—*St. Louis Post-Dispatch*.

#### The Aspiration and Despair of Rivals

"One wonders if there is another songstress of such consummate and compelling art as this Metropolitan diva. To limpid beauty and flexibility of clear and rounded tone she adds a finished artistry. . . . Tone production is mastery. There is fine and spirited attack. There is distinguished phrasing. There is an enunciation which should at once be the aspiration and despair of a host of otherwise notable singers. These and the lyric beauty of the voice combine, and to them is added a fine sympathy, a dramatic authority, and exquisite perfection of polished art which hides itself in consummate ease and fluent artlessness."—*St. Louis Times*.

#### Most Beautiful Singing

"No more beautiful singing has been heard here for a long time than that of Mme. Alda. Her art seems to grow in mellowness and assurance with each succeeding season. The pure beauty of her tones, her fine poise and the very definite suggestion of style and interpretative appreciation with which she now delivers her songs are striking features of something that is now a very highly polished artistry."—*Baltimore Sun*.

#### They Liked the Singer Also

"I liked her voice, its range, its freshness, its sweetness, its uniform clarity, color, warmth, and the sustaining vitality behind all these. . . . as her voice soared to her high note or dropped low in melting tenderness, when she had finished there was the same generous tribute of applause."—*Topeka (Kans.) Capital*.

#### The Reward of Merit

"She was in wonderful voice and her efforts were greeted with a storm of applause at the conclusion of each of her groups of songs."—*Cincinnati Enquirer*.

#### Something New For Atlanta

"Madame Alda was never in better voice, and she appeared to have brought her artistic attainments to even higher development than in the past. Her voice, always near perfection in its higher tones, revealed new beauties on the few occasions when she descended to the lower register. Its flexibility was demonstrated in two songs which called for long sustained trills, which she sang in a manner worthy of a great coloratura."—*The Atlanta Georgian*.

#### Art and Personality Equally Delightful

"Madame Alda's song recital was as delightful as the artist's own personality, and was rendered with a humaneness that comported entirely with the unusual warmth with which her audience received her."—*Atlanta Constitution*.

#### Voice Plus Personality

"Rarely, if ever, has a more delightful concert been given in Chattanooga. Mme. Alda excelled herself not only in her own artistry but in her graciousness and the fine audience was held not only by her singing but by her charming personality."—*Chattanooga (Tenn.) Times*.

#### Voice, Style, Interpretation

"Making her entrance most graciously, with ineffable charm, Mme. Alda demonstrated her talents in a program that had marvellous merits of voice, style and interpretation so fused that they evoked the most enthusiastic admiration. Mme. Alda's rich and powerful voice is in itself a pleasure to hear, but the pleasure is augmented by the soprano's manifold virtues of technic, her grace of phrasing, clarity of diction, subtlety of tone inflection and the skill and understanding of her mood delineation."—*Burlington (Vt.) Free Press and Times*.

#### "A Consummate Artist"

"Madame Alda's aria was exquisitely done, and her voice is more beautiful than ever. Hers was the finest and most finished work of the evening. Mme. Alda is a consummate artist."—*Richmond (Va.) News-Leader*.

#### "Like the Lilt of a Nightingale"

"Alda, the incomparable artist, rose to majestic heights by her consummate art; an art that does not stoop to tricks or play to the gallery. One feels when Alda's last notes melt into silence like asking in Kent's immortal lines, 'Was it a vision or a waking dream? Fled is that music—do I wake or sleep?' As the years speed on, this lovely voice mellows and soars with a lilt of a nightingale. Alda's voice dominated the program."—*Richmond (Va.) Dispatch*.

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## A PLEA FOR THE SINGER

By WILLARD FLINT

What are the requirements for artistic singing? The natural answer is, first of all, a good voice. Next, the ability so to control it as to achieve proper effects with the least tax upon the vocal organs.

What are proper effects? With all due modesty, one should say those arrived at through the use of agreeable sounds. But how shall one reconcile that view with the exhibitions of vocal, to say nothing of physical, gymnastics to which one is treated when he attends a recital of modern songs by a singer who is pronounced by the critics to be the ne plus ultra of song interpreters.

Presumably the critics are correct, but those of us who were educated to believe that a singer should "sing," have a sort of sneaking feeling that we would like a little melody thrown in occasionally. One does not want to quarrel with those who place interpretation of the words before all else. On the contrary, it is most desirable, and the composer also probably had some such idea when he chose the words and likely thought he was enhancing the possibilities of such interpretations by means of the musical composition.

Likewise, the assumption is reasonable that the artist who chooses the song does so because the character of the

music appears to lend itself as an aid to his interpretation. If so, why not consider the composer's intention? If not, why use it at all? One might as well take the words and recite them—with appropriate yowls and gymnastics.

Who has not listened to singers who actually made musical tones and had proper consideration for the pitch—also for the composer's wishes—and who thrilled us with the intensity of feeling in their interpretations, and that without superfluous contortions? Is such singing to take second place to rantings in which are little, if any, real music?

Perhaps some of us are old fashioned, but the writer, at least, likes occasionally to hear Handel, Mozart, and even Verdi, and with those composers the ranting style cuts a very poor figure indeed.

Notwithstanding the apparently contrary belief of the present time, I still believe that vocal technic is a desirable asset, and that the singer who possesses it can interpret the meaning of the words with quite as much sincerity as the one who has not it, and that, too, without sacrificing musical tone or the intentions of the composer.

Furthermore, the ranter's days are short. I have seen many of them who have shone more or less brightly for a very few years and then disappeared from public view, while there have been many veterans—and there are still a few left—who believe in vocal technic, and who were and are "as good as new" after many years of singing.

## Women's Orchestra Makes Debut

Swarthmore, Pa., January 20, 1922.—The recently organized orchestra of fifty of Philadelphia's most accomplished women musicians made its debut at the Women's Club last night. The hall was crowded with a representative audience manifestly curious and critical as to the merit of an ensemble of feminine players. J. W. F. Leman, director of the Atlantic City Steel Pier concerts during the past four years, is conductor of the orchestra, and due to the indomitable will of the personnel of the organization and the well known qualifications of Mr. Leman as an orchestral builder and conductor, the Women's Symphony Orchestra of Philadelphia with but very few rehearsals presented a program that was remarkably well done.

Enoch W. Pearson, director of the Swarthmore Chautauqua, stated in a short address that the purpose of this organization is to study the symphonies and other larger works of the old and modern masters under skilful and intelligent leadership. Mr. Pearson said that five public performances for the season have already been arranged.

Before the curtain parted the orchestra made a unique effect with an intermezzo, "Pulcinello," by Aletter. The parting of the curtains revealed the orchestra in an appropriate stage setting with the women dressed in white and the woodwinds and brasses elevated slightly on platforms in the same manner as other orchestral formations. The Svendsen "Coronation March" opened the program and was played in a manner that not only pleased the audience but fully demonstrated the quality of the strings, the power and precision of the brasses and woodwinds and an ensemble playing that immediately dispelled all doubt, if any existed, that a real musical treat had been prepared. The Mendelssohn "Fingal's Cave" overture was rendered with taste and technical finish. John Barclay, the English baritone, sang the "Dio Possenti" from "Faust," displaying a fine voice and a personality that emphasized the success he made. In this aria the orchestra accompanied the soloist in a manner that would reflect credit on a professional organization of reputation. "L'Oracolo," a suite from the opera by Leon, was given a reading that deservedly received volumes of applause. Florence Haenle, the concertmaster, was then heard in Vieuxtemps' ballade and polonaise with orchestra accompaniment. Miss Haenle is well known as a soloist of ability. She has an adequate technic, large tone and plenty of temperament. She was obliged to respond with an encore in the Drigo-Auer "Valse Bluette."

John Barclay was again heard in a group of songs with Mary Miller Mount at the piano. Mr. Barclay, too, was obliged to respond with an encore. The Tchaikowsky "Sleeping Beauty" ballet music closed the program, which was one of the best Swarthmore has had the privilege of hearing for many years.

## Fifteen Year Old Girl to Play Under Mengelberg

The Philharmonic concert on Friday afternoon, February 3, at Carnegie Hall, will be entirely under the direction of Mengelberg and will introduce Erna Rubinstein, a fifteen-year-old girl violinist, to New York audiences. She comes to New York from Holland, where she played at Mengelberg concerts and won the approval of the Philharmonic guest conductor. She will give the Mendelssohn concerto. In his first concert at Carnegie Hall Mengelberg will present as a novelty Ravel's "La Valse."

The Sunday afternoon Philharmonic concert in Brooklyn on February 5 will be the third Mengelberg performance in a triangular tour which will have introduced the Dutch conductor to Philharmonic audiences at the Metropolitan Opera House, Carnegie Hall and the Brooklyn Academy of Music.

The second concert in the Metropolitan-series takes place on Tuesday evening, February 7, under Bodanzky.

## Gordon Campbell a Busy Artist

Demands for the services of Gordon Campbell, Chicago pianist-accompanist, are more numerous than he is able to fulfill. He was accompanist for Marie Rappold at her Appleton (Wis.) recital on January 6. Mr. Campbell has just been offered a short tour with Olive Kline, the New York soprano, which previously accepted engagements made impossible for him to accept.

## Annet Prokofieff's Concerto No. 3

Serge Prokofieff's concerto for piano, No. 3, C major, op. 26, that was performed by the New York Symphony Orchestra, under Alfred Coates, at Carnegie Hall, on January 26, was given its first performance in Chicago on December 16, by the Chicago Symphony Orchestra, with the composer himself playing the piano. This work was first sketched at Petrograd in 1918. The composing of it was



MARGOT SAMORANYA, soprano, who made a very favorable impression at her debut at Aeolian Hall on November 28, and who has now entered the concert field.

interrupted by the journey which the musician made to America that year to concertize; it was finished at St. Brevin, France, in October, 1921. This was its first performance in New York. The work itself is divided into three movements—an andante, a tema with five variations, and an allegro, ma non troppo.

## Nikisch's Death a Great Loss

As first—and exclusively—announced in the MUSICAL COURIER in the issue of November 17, 1921, the late Arthur Nikisch, whose untimely death took place at Leipsic on January 23, had already signed a contract with Milton Diamond, director of the International Concert Direction, for a tour in America during the season of 1922-23. The unexpected death of Nikisch was a great blow to Mr. Diamond, who said: "The loss of Arthur Nikisch is more than a loss to those who were looking forward to his American tour. It is a loss to all who loved that which was finest and best in music, to all who admired a musician who stood for the highest ideals and who devoted his life to the advancement of the art which he served so masterfully and so reverently. Applications for the services of Dr. Nikisch as guest conductor had been received from practically every orchestra in the United States, and there had been requests from many cities for concerts at which Dr. Nikisch was to appear at the piano in conjunction with some noted singer. Applications for subscriptions for the New York concerts of Dr. Nikisch also were on file at the office of the management, although no announcement of plans had yet been made. "Negotiations were practically consummated for the appearance of Dr. Nikisch as conductor of one of the most famous orchestras of the world," added Mr. Diamond. "He would have appeared in a series of four concerts in New York and in all of the large cities of the east with this organization."

## Namara to Tour with St. Louis Orchestra

Due to her success in the title role of "Thais" in Chicago, Marguerite Namara, soprano of the Chicago Opera, has been engaged as soloist by the St. Louis Symphony Orchestra, Rudolph Ganz conductor, for the spring concert tour of that organization. Mme. Namara's first appearance with the orchestra will be in Dallas, Tex., on March 20. Performances of the orchestra have been scheduled for Mexico, Columbia, Kansas City (two performances), and Cape Girardeau, all in the state of Missouri; Tulsa, Okla.; Dallas, Denton, Fort Worth, Belton, Austin, Houston, Port Arthur and Texarkana, Tex.; New Orleans, Baton Rouge and Shreveport, La.; Little Rock, Ark., and Memphis, Tenn.

Among the soprano's recent concert engagements have been appearances in Memphis, Tenn., on January 16, for the American Legion, and on January 18 at Rockford, Ill., for the Rockford Art Club. On January 31 she sang in Baltimore; she will appear February 3 in Washington and the following week, on February 8 and 10, at New Wilmington, Pa., and Peoria, Ill., respectively.

## Two Dudley Buck Artists Win Success

Mark Andrews, an artist-pupil from the New York studios of Dudley Buck, sang recently in Fargo, N. D., and the critics were enthusiastic in their praise of the young lyric basso. One of the papers stated that Mr. Andrews' range proved to be wonderfully wide and of exceptional quality throughout.

Ella Good, contralto, another artist from the Dudley Buck studios, was recalled many times when she sang a group of songs for the Theater Assembly at the Astor Hotel on January 17.

## Elsa Fischer Quartet Active

The Elsa Fischer String Quartet (Elsa Fischer, first violin; Isabel Rausch, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello) has appeared many times in the metropolis this season, the most important dates being on November 13 last, at Town Hall; December 8, at the Academy of Music, Brooklyn; December 18, in Bedford Park Congregational Church; January 6, at a private concert, and on January 23 at a concert in Aeolian Hall.

## Ginrich Philadelphia Recital Postponed

Lillian Ginrich, the soprano, has postponed her Philadelphia recital until April 25.

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## HANS KINDLER

IS THE ONLY  
'CELLO SOLOIST



A few of this season's criticisms:

St. Louis Globe Democrat (Jan. 7, 1922): "Hans Kindler, prime concert 'cellist, carried off most of the honors with his impeccable playing."

St. Louis Star (Jan. 7, 1922): "Kindler is one of the greatest 'cellists in the world. It is impossible to imagine more beautiful 'cello playing."

St. Louis Times (Jan. 7, 1922): "Hans Kindler, whom we hailed a year ago as a rival to the laurels of Casals, returned with a still deeper and broader art to St. Louis last night. In his music he reminded us of the Rodin Thinker."

St. Louis Post Dispatch (Jan. 7, 1922): "Hans Kindler established once more his right to be considered one of the world's masters of his instrument, so opulent a tone did he wield, and so endlessly did he enrich and color it with an infinity of shadings, to say nothing of his immense skill of bow and fingers."

Pittsburgh Sun (Dec. 6, 1921): "A triumph for Hans Kindler."

Pittsburgh Post (Dec. 6, 1921): "Hans Kindler is a 'cellist in a thousand."

New York American (Dec. 17, 1921): "Kindler played with beautiful tone and splendid technique."

Philadelphia Bulletin (Dec. 20, 1921): "Kindler's playing was more beautiful than ever."

Chicago Tribune (Dec. 2, 1921): "Hans Kindler showed himself again an excellent 'cellist in every respect."

Washington Times (Nov. 5, 1921): "The audience gave him an ovation."

Engagements for 1922-23 now being booked by

CONCERT MANAGEMENT ARTHUR JUDSON

Pennsylvania Building, Philadelphia

# WHAT BOSTON, NEW YORK and CHICAGO SAY OF

*The Boston Post*

## RECITAL OF RARE MERIT BY HAVENS

Performance Perfect  
in Every Tone  
and Nuance

BY OLIN DOWNES

The artistic results of the recital given yesterday afternoon in Jordan Hall by Raymond Havens, the young pianist of this city, should have been gratifying to the performer as well as to the audience which applauded him with justified enthusiasm. Mr. Havens, precociously gifted as a young boy, has never stopped developing as an artist.

### ALWAYS ENJOYABLE

His playing yesterday was the kind of playing which makes a hardened concert goer look forward to hearing him again, knowing that he will do something which is individual and worth while. Time was when it seemed to this writer that despite Mr. Havens' accustomed beauty of tone and fluency of mechanism he lacked an authoritative personal quality in his art.

If this was so in former years the pianist has grown past it. His playing of the two pieces of Rameau, "La Triomphante" and the gavotte from "Le Temple de la Gloire," was an unalloyed artistic pleasure from the first note to the last. Not half a dozen pianists known to this public—we don't except the most famous—could have accomplished this triumph of beauty, of the finest taste, the most exquisite proportions. The performance was so felicitous and so perfect in every tone and nuance that it is not easy to believe it could be done as well again.

### Poetical Coloring Present

Qualities of fancy, of poetical coloring, of capriciously yet orderly and logical treatment of rhythm were admirably present in the playing of the familiar Mendelssohn Rondo Capriccioso. A little known Nocturne of Field would have fallen short in the hands of a musician less aware of the precise limitations and charm of this old-fashioned music.

There was an imaginative performance of Schumann's Toccata, which despite modern technical developments which reach a point of which Schumann did not dream, remains a very difficult technical feat. We personally prefer a grander conception of the music, but a majority would probably support Mr. Havens' idea of it, which is surely Schumannish in its intimacy and its treatment of detail.

Pieces by John Alden Carpenter, "Little Indian" and "Little Dancer," were amusing and skilfully written. But Grieg's "Andante Religioso" seems sadly lacking in the seriousness of the North, or at least presents Northern harmonies permeated with a Massenetish sentimentality and emotionalism, a curious piece for Grieg to write. The programme came to an end with a group of Chopin pieces. Mr. Havens played encores demanded by a large audience. His modesty, his thoughtfulness and artistic restraint in performance were thrice admirable. He has indeed reason to congratulate himself on his achievement.

# RAYMOND HAVENS



NEW YORK TRIBUNE,  
TUESDAY, MARCH 6<sup>th</sup>

### Havens, in Piano Recital, Is a Poetic Interpreter

Technic Abundant, Yet Unobtrusive, and Used Only for Expression

There was much to be thankful for in the piano recital given by Raymond Havens yesterday afternoon at Aeolian Hall. In the first place, this talented young man's aim did not appear to be to paralyze the audience with a dazzling display of technic, and his program was not of the cut-and-dried variety. Rameau's "La Triomphante" and a sonata by Scarlatti immediately put the hearers in an amiable and receptive mood for what was to follow. This included two quaint and charming little pieces by John Alden Carpenter, "Little Indian" and "Little Dancer"; five Chopin numbers, Alkan's "Le Vent" and Schubert's Fantasia in C major, which, with Liszt's "Campagna," were the only two compositions that might have claimed the rank of battle-scarred war horses.

Mr. Havens is exceptionally gifted, deeply musical. His technic is abundant, yet, as it should be, unobtrusive and used only for purposes of expression. His tone has both roundness and depth. He is a poetic interpreter. It would be difficult to say in which music he gave the most pleasure, and to give pleasure does not lie within the province of every pianist.

THE CHICAGO EVENING POST

### Raymond Havens in Piano Recital at Cohan's Grand.

Luckily for me, Mr. Havens so pleased his audience yesterday that he was obliged to add encores to the end of the program, otherwise despite my careful calculations I should have missed out. He played with a clear tone and a clean technique of the sort which brings every phrase out with such distinctness as made a slip most apparent, and there was one or two. Some men have a free and easy way about them, in which a wrong note becomes a matter of no importance whatsoever. Mr. Havens is not of these. He is a clear thinker who understands the music and works over it for the love of it, polishing the phrases until every detail is adjusted to the whole and all knit together. It was excellent playing, sympathetic, understanding and refreshingly sane. The audience made him add a number of encores at the conclusion of the regular program, so that I had a most satisfactory concert after all.

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VICTOR PHONOGRAPH RECORDS

## "SAMSON AND DELILAH" ADMIRABLY PRESENTED BY HANDEL AND HAYDN SOCIETY

Boston Symphony Presents Twelfth Pair of Concerts with Laura Littlefield as Soloist—Cleveland Orchestra Well Received  
—Burgin String Quartet, Victor Wittgenstein, Greta Torpadie and De Stefano Give  
Programs—Other News

Boston, January 28, 1922.—Sunday afternoon, January 22, at Symphony Hall, before an enormous and enthusiastic audience, the Handel and Haydn Society, Emil Mollenhauer conductor, gave a splendid performance of Saint-Saëns' opera-oratorio, "Samson and Delilah," with Margaret Matzenauer as Delilah, Morgan Kingston as Samson, Emilio de Gogorza as the High Priest, and Herbert Wellington Smith as Abimelech.

Although composed as an opera, and so produced at Weimar under the direction of Liszt in the early '70's, it seems equally suited for a choral performance, and it certainly showed a good reason for being, in the hands of these great artists and splendidly trained chorus of the Handel and Haydn Society. The gorgeous music of Delilah matches well the gorgeous voice of Mme. Matzenauer, she of the dignified presence, great range, both of register and lusciousness. Mr. Kingston, master of the grand style, surely appropriate to the Biblical picture of Samson as well as to the ideal of Saint-Saëns, was the recipient of hearty and well deserved applause. Mr. De Gogorza gave the music of the High Priest with authority, and our own Herbert Smith, in the small part which was entrusted to him, made glad the ears and hearts of his hearers.

Of course, Mr. Mollenhauer had his chorus under perfect control, the attack, finish of the phrase, nuances, all worked out to the finest detail.

### TWELFTH CONCERT OF BOSTON SYMPHONY.

Friday afternoon, January 20, and Saturday evening, January 21, the Boston Symphony Orchestra, in Symphony Hall, gave the twelfth pair of concerts of this, the forty-first season of this organization. The program was as follows: symphony No. 2, Szymanowski; symphonic piece from the symphonic poem, "La Redemption," Franck; excerpts from "Le Couvent sur l'eau," Casella; overture to "Oberon," Weber.

The symphony of Szymanowski was composed, it is said, in 1911; was produced at Warsaw under the leadership of Fitelberg, and afterward played in Vienna, Berlin, Munich, etc. It was given here last week for the first time in America. The form of the symphony is quite unusual, consisting as it does of two parts: the first, allegro moderato; the second, a theme with seven variations. The third and seventh variations were omitted at these concerts.

Casella's music was heard with pleasure, and Mrs. Littlefield in the wordless song in the barcarolle sang with her well known, pure and interesting voice, and apparently with more freedom than at the former hearing.

Mr. Montoux gave careful attention to the preparation of the symphony, and the players overcame brilliantly the many difficulties the work presented.

### VICTOR WITTGENSTEIN AT JORDAN HALL.

Tuesday evening, January 24, in Jordan Hall, a recital for piano was given by Victor Wittgenstein, when he offered charming and musical numbers by early composers, and also pieces by more modern writers. The program included: "Pastorale Variee," Mozart; "Gigue," Locilly; andantino, Michael-Rossi; "Pastorale E Capriccio," Scarlatti; sonata, op. 53, Beethoven; scherzo (op. 4), capriccio (op. 76, No. 2), intermezzo (op. 76, No. 3), intermezzo (op. 119, No. 4), rhapsodie (op. 119, No. 3), Brahms; three preludes, Jacobi; "Pell Street," Whithorne; tarantelle (op. 43), nocturne (op. 48), and polonaise (op. 53), Chopin.

Mr. Wittgenstein displays beautiful tone quality and shows good technic for the most part. He played the scherzo of the Brahms group with dramatic accent and the intermezzo of the same group in a charming manner. The program was perhaps a little too long.

### YOUNG PEOPLE'S CONCERTS.

Monday afternoon, January 23, and again Wednesday afternoon, January 25, at Symphony Hall, the Boston Symphony Orchestra, Mr. Montoux conductor, gave to a capacity audience of school children the following program: "Heroic March," Saint-Saëns; marghetto from second symphony, in D minor, Beethoven; "L'Arlésienne" suite, No. 1, Bizet; two Slavonic dances, Dvorák; overture to "Rienzi," Wagner. This is the third season of these concerts for young people, largely of school age; the tickets, at a nominal price of 50 cents, 35 cents and 25 cents, are distributed through the schools, and as a result every seat was taken for both concerts.

There can be no question of the educational value of these presentations of good music, played in the best possible manner, and the young people enjoy and appreciate the effort being made both to entertain and instruct them. "No adult is admitted to these concerts unless accompanied by one or more children."

The notes on the composers, in some cases descriptive of personal characteristics—also bits of history of the writing of the different pieces—are most interestingly told, and the pronunciation of difficult names is given.

### CLEVELAND ORCHESTRA WELL RECEIVED.

Wednesday evening, January 25, at Symphony Hall, the Cleveland (Ohio) Symphony Orchestra, Nikolai Sokoloff conductor, played the following program to a large and enthusiastic audience: overture to "Coriolanus," Beethoven; symphony No. 2, Brahms; "The Fountains of Rome," Respighi; "Death and Transfiguration," Strauss.

This is the second visit of the orchestra to Boston, and the organization shows reasonable and natural growth in the matter of technic since its last appearance here. Mr. Sokoloff has good material from which he will undoubtedly mould an orchestra which will compare favorably with other organizations of the country.

### RICHARD BURGIN STRING QUARTET HEARD.

Thursday evening, January 26, the newly organized Richard Burgin String Quartet, made up from the leaders of their different sections in the Boston Symphony Orchestra—Messrs. Burgin, Thillois, Fourel and Bedetti—gave its first concert in Steinert Hall. The program follows:

quartet in D minor, Schubert; Italian serenade, Wolf; quartet in G minor, Debussy.

In past years Boston has been justly proud of a few string quartets, which have made a strong impression upon the public, both in Boston and elsewhere. The well remembered Kneisel Quartet and Adamowski Quartet, both presented to the Boston public most interesting programs, and were highly appreciated.

Mr. Burgin's organization is made up of individual players who are acknowledged masters of their instruments and who are heard from week to week at the symphony concerts. There were times when it was plainly to be seen that the four had not had time as yet to get into perfect form. The intonation was excellent, there was plenty of spirit, and there were many evidences of good taste in the readings.

The second concert will be given on Tuesday evening, February 14.

### GRETA TORPADIE AND DE STEFANO GIVE PROGRAM.

Greta Torpadie, soprano, and Salvatore de Stefano, harpist, gave an enjoyable recital in Jordan Hall, January 25, in aid of the orphaned French children. Miss Torpadie included in her program songs by Sibelius, Erikson, Stenhammer, Bratt, Alnaes, Ravel, Weckerlin, Kramer, Barlow, Atherton, and, with harp, two old songs edited by Weckerlin, Grainger's "Willow, Willow," and Purcell's "Nymphs and Shepherds." An audience of fair size showed its appreciation. Mrs. Dudley Fitts accompanied with skill.

### NEW ENGLAND CONSERVATORY NOTES.

A concert by advanced students of the New England Conservatory of Music in Jordan Hall, January 20, gave opportunity for the appearance of several post-graduate students and seniors. Two members of the class of 1920, both of greater Boston, were Alice Hamlet, in piano pieces by Palmgren and Debussy, and Rosa Frutman, in the Schumann fantasia in C major. The other performers were Marjorie McClure (Litchfield, Minn.), Hildred Polley (Somerville), Agnes Bevington (Nashville, Tenn.), Alice Rathburn (Mansfield), and Cecile Sherman (Mobile, Ala.).

A concert by the New England Conservatory Orchestra, Wallace Goodrich conductor, brought a large audience to Jordan Hall, January 27. The soloists were Howard Goding, pianist, and Homer Humphrey, organist, of the faculty. Notable on the program was the piece played in memory of the late Camille Saint-Saëns, who died December 16—the adagio from the symphony in C minor for orchestra and organ. In another vein was the "Festival of Pan," a romance for the orchestra, by Frederick S. Converse, of the Conservatory faculty. The other numbers were: Franck's symphonic variations for pianoforte and orchestra; Wagner's overture and bacchanale from "Tannhäuser," Berlioz' Hungarian march from "The Damnation of Faust."

Registration is in progress at the Conservatory for the second session which begins on February 2 and ends June 21.

A. R. F.

### Haarlem Philharmonic Annual Breakfast and Musicale

The annual breakfast which preceded the January musicale of the Haarlem Philharmonic Society and which took place on Thursday, January 19, at the Waldorf-Astoria Hotel, was such a success as must have gladdened the hearts of those who had the matter in charge. To Mrs. Truett Polk Edwards, chairman of the entertainment committee, is certainly due the congratulations of the members of the society. Among the guests of honor was Mme. Sembrich, whose pupil and protegee, Ethyl Hayden, was one of the artists presenting the musicale program which followed the breakfast.

Miss Hayden is young and is not only gifted with a beautiful voice but also has that priceless attribute, a charming personality. Her program numbers included Grieg's "Morning Dew," LaForge's "I Came with a Song," Harris' "It Was a Lover and His Lass" (dedicated to Miss Hayden), Marum's "My Heart Is a Lute," Wentzell's "Joy," and an aria from Gounod's "Faust." Florence Harvey, at the piano, played excellent accompaniments.

Alexander Crooks, tenor, completely won his audience by the beauty and power of his voice, as well as by the artistic worth of his interpretation of his first number, "Salut! demeure, chaste et pure," from Gounod's "Faust." Upon his second appearance, he gave "I Know," by Spross; "The Last Hour," Kramer, and "Onaway, Awake, Beloved," by S. Coleridge-Taylor. Francis Moore played the accompaniments in his usual fine style.

A general favorite, Erwin Nyiregyhazi, delighted every one with his piano numbers. These included the Liszt transcription of Schubert's "The Erlking," the Chopin berceuse and ballade in G minor, the Tchaikovsky romance in F minor, the Rachmaninoff prelude, and Liszt's "Rigoletto" fantasy. It goes without saying that each of the artists was compelled to add to the programmed numbers.

During the breakfast an excellent musical program was rendered by an orchestra under the direction of Henri Conrad.

### Reuter to Give Fourth Boston Recital

Rudolph Reuter's fourth Boston recital, on February 6, contains the posthumous sonata in B flat by Schubert, Schumann's "Carnival" and a miscellaneous collection of shorter numbers by Korngold, Rachmaninoff, Henselt and Liszt. Mr. Reuter has found much favor with the critics of the Hub on previous occasions, the interesting make-up of his programs and the many unusual selections calling particularly for commendation. In the same week, Mr. Reuter fills engagements in New York, Wheeling (W. Va.), and in the Bortz series in Pittsburgh.

# MAURICE DUMESNIL

## PIANIST



Maurice Dumesnil in Piano Recital at Kimball Hall.

In the evening Maurice Dumesnil, pianist, made his first Chicago appearance in a recital at Kimball Hall. A visit there between acts of the opera disclosed a group of fairly unfamiliar numbers, of which the last was a "Rapsodia Argentina" by M. Gomez-Carrillo, founded on themes of the South American republic.

It was evident that the guitar is a favorite instrument in Argentina, more so than any desire for moving melody. Mr. Dumesnil is a capable pianist, with functioning brain and intelligent fingers. In a more entertaining work he would probably have made a good success. He did anyway—as a pianist.—*Chicago Tribune*, November 16, 1921.

### French Pianist Plays.

Maurice Dumesnil was heard in a piano recital last night at Kimball Hall. His programme, containing many modern works and some Chopin, was a feast for music lovers. There were pieces from Spain, France, Vienna and from Argentina.

Dumesnil plays with great polish. His two old French pieces were full of delicacy and charm. His modern Spanish compositions displayed more style than variety of tone, though his tone was pleasant. The Albiz "Legend of the Asturias" and the terrific Argentine rhapsody by Gomez-Carrillo he played with a brilliance and power which place him on a high level. He has a surety of the keyboard and a solidity of finger-play that rank him with the exciting pianists. More than this, he has taste and is completely interested in his work.

The good pianists who devote much of their programmes to the new in music are only too scarce. Mr. Dumesnil would probably find a large following if he came often to Chicago.—*Chicago Journal*, November 16, 1921.

Mr. Dumesnil played the Spanish music with atmospheric quality. The "Rhapsodia Argentina" sounded brash in spots, but it had lots of dash to it. Not important music, but entertaining when played by a man with the feeling for it in his blood.—*Chicago Evening Post*, November 16, 1921.

Maurice Dumesnil gave a recital at Kimball Hall last evening, which brought to hearing a number of Spanish and Argentinian pieces. He also had listed some modern French pieces and a group of Chopin. In the "Rapsodia Argentina," by M. Gomez-Carrillo, he showed a technical equipment of adequate means, a sense for the strongly accented rhythms of the Spanish dances and a nice judgment in bringing out the lyric essence of the songs of the Inca-Argentines.

His program had, at any rate, the advantage of novelty.—*Chicago Daily News*, November 16, 1921.

### FRENCH PIANIST SCORES TRIUMPH IN RECITAL HERE

Maurice Dumesnil Furnishes Jacksonville Audience With Musical Treat Last Night at I. W. C.

It was indeed a very happy crowd that left the Music Hall of I. W. C. after Dumesnil's recital last evening for the French pianist far surpassed all expectations. The recital was a musical treat that will long be remembered by all who heard it.

Seldom does an artist satisfy in every phrase

as did Dumesnil last evening. He is of that highest type of piano virtuoso who employs his tremendous technique not for vain glorious display, but as a means to a more artistic and perfect presentation of the composer's conception.

Mr. Dumesnil's program last evening was the kind that taxes both the performer's technique and power of interpretation, as it ran the gamut of emotions from the pure, unsophisticated music of Haydn, through Beethoven's tempestuous Appassionata Sonata and the subtler emotions of Chopin's Nocturnes and Valses, to the modern cacophonous "Impressions of Chinatown" of Ornstein. In the music of each period Mr. Dumesnil was equally masterful. He has at his command unlimited variety of tone color and complete control of the dynamics of the piano.—*Jacksonville Courier*, November 18, 1921.

### DUMESNIL WAS A REAL ARTIST

Celebrated French Pianist Gave Greatest Piano Recital Ever Heard Here Last Night.

What was considered the greatest piano recital ever given in this city was the one last evening at the college auditorium presented by Maurice Dumesnil, the celebrated French master of the piano. Music critics of the city were unanimous in their opinion that the recital was the best ever heard in Monmouth and all declare that Dumesnil is indeed an outstanding figure in the musical world.

The college auditorium was well filled, the audience being one of the largest ever present at any of the Artists' course numbers. It was also an appreciative audience and M. Dumesnil was heartily cheered after each number.—*Monmouth Daily Atlas*, November 19, 1921.

### Maurice Dumesnil, French Pianist, is Given a Warm Reception by Music Lovers

Second Number of Artists Course at Majestic Proves Splendid Success.

Maurice Dumesnil, the eminent French pianist, was met with appreciative enthusiasm by a capacity audience of music lovers at the Majestic Theater last evening. The cold, snowy, slushy weather in no way interfered with the splendid success and enjoyment of Dumesnil's masterly performance.

It has been said that the audiences of Findlay are cold, but the warm reception of last evening left nothing to be desired and Dumesnil, although possessing a reserved dignity of manner, responded graciously to the applause with several encores.

He opened his program with an exquisite rendition of Haydn's Andante con variazioni in F minor, which brought out his clear precision of touch and the remarkable way in which he could express the varying moods. His French temperament was shown by the characteristic way in which he threw himself into the rhythm of his playing.

A sonata of Beethoven, Op. 57 (Appassionata), followed, in which he brought out a truly martial strain. In this great sonata are the all-gro molto con brio, Andante con moto and allegro ma non troppo, which seemingly touched every human emotion with a wealth of expression. It abounded with most difficult passages which he played seemingly without effort, with the finest distinctions of tones and perfect sureness.—*Findlay Morning Republican*, November 10, 1921.

## Transcontinental Tour Opened October 21st, 1921

Filled since then forty appearances, scoring a stupendous success with public and press alike at every one. A few encomiums are here reprinted.

### RECITAL BY DUMESNIL DELIGHTFUL

The large audience that heard the piano recital by Maurice Dumesnil at Beecher chapel Thursday night came away feeling that they had indeed listened to the performance of one of the greatest of the world's pianists. The concert was given under the auspices of the Knox Conservatory of Music and was one of the artists' course. It is to be doubted if in all around, brilliant and satisfying work Dumesnil has ever been equaled here, and for two hours he held the audience entranced. He is, in the first place, a man of fine physical appearance with the head of an artist and his very personality suggests large magnetic power, which also appears strongly in his music. His moods at the instrument seem to be in accord with those of the selection, and changes of almost lightning speed are made. At full blast he gives one the impression of great vigor and power and of marked intensity, and that too without acting the contortionist at the instrument. In his hand the piano seemed a mere plaything, responding to his every caprice and over which he has the most complete domination. Musicianship of the highest and most artistic order was manifest throughout, and to all the many students of the piano present his interpretations must have seemed a revelation. He could produce marvelously beautiful and sustained tones, or those of exquisite delicacy and refinement. From the mere caressing of the instrument there were times when he made it resound with tonalities.

In all his work there was the smoothness of the master. With each composition he displayed innermost familiarity. Still about his playing there was a spontaneity and a naturalness that are not studied, but seem to be a part of his individuality.

After each selection there was hearty applause and after each group he was recalled for another number, proof enough of the delight of the audience, and after the last program number he was recalled for two others. Perhaps the great climax of an evening filled with fine numbers was his superb and marvelous execution of the famous Hungarian Rhapsody No. 12, Liszt, which seemed to elicit his full repertoire of effects varying from dainty runs to the most heavy and thrilling passages.

Beautiful in expression was his interpretation of Nocturne in F sharp minor, Chopin, and the entire Chopin group was calculated to display the wonderful scope of his technique. Also very expressive was his playing of Liebesleid, Kreisler-Stefenieni. The Chopin polonaise was entrancingly played. The Beethoven group gave all a new idea of their remarkable merits.

In the somewhat fantastic line were L'Isle Joyeuse, Debussy, Carillons dans La Baie, Vuillemin, and above all Impressions of Chinatown, Ornstein, the odd imitative effects of which gave a dash of humor to the program. The encore numbers further displayed his versatility and proved to the audience that he is all that has been claimed for him.—*Daily Republican Register*, Galesburg, Ill., November 18, 1921.

### DUMESNIL DELIGHTS

#### HEARERS

Noted French Pianist Appears Before Enthusiastic Audience Thursday Evening.

Enthusiasm ran high for the really remarkable playing of Maurice Dumesnil, noted French pianist, who appeared under the auspices of Knox Conservatory of Music Thursday evening at Beecher chapel.

A burst of spontaneous applause greeted the artist who impressed the audience with his first notes as being supremely sure of himself. There was a sureness of touch even in the most delicate and intricate passages that made his work a delight to hear.

It proved beyond doubt the player's mastery of his chosen instrument.

The artist's hearers called him back again and again, finally persuading him to give an encore. He played "Liebestraum" by Liszt and finally Chopin's "Priller Waltz."—*Evening Mail*, Galesburg, Ill., November 18, 1921.

### ARTISTIC RECITAL GIVEN BY DUMESNIL AT EARLHAM, FRIDAY

One of the most artistic and enjoyable recitals ever heard here was given Friday evening by the eminent French pianist, M. Maurice Dumesnil, in the Lindley hall auditorium at Earlham College. M. Dumesnil's concert opened the Earlham recital series which is being given this season under the management of Samuel B. Garton. The noted pianist is making a concert tour of the United States under the management of the Culbertsons, Aeolian Hall, New York.

In his executions Mr. Dumesnil not only displayed perfect technique, but the genuine talent of the great artist who is able to produce the harmony of sound and melody, without which no unit of technique is successful or satisfying.

The pianist combines a commanding presence with the finished art of the perfect genius. He matched thundering fortissimo passages with pianissimo effects and rippling tone gradations of the most delicate shading. In swift running measures the notes trickled from his fingers and his trills were wafts of quivering sound vibrations.—*Richmond Palladium*, December 5, 1921.

Artistic in every detail was the performance of Maurice Dumesnil, the eminent French pianist, who appeared in concert at Earlham College last night, in the first of the Earlham recital series which is being offered under the management of Samuel B. Garton, head of the department of music at the college.

Mr. Dumesnil possesses that elusive quality in a pianist known as "soul," and kept his audience tense to his softest touch at his performance last night. He is in addition an absolute master of the keyboard, and played with an ease and a control truly remarkable.—*Richmond Item*, December 5, 1921.

Mr. Dumesnil showed himself in command of a remarkable range of technique and a tone of exceptional quality. His technique is such that the most exacting tasks are accomplished with ease and with no fiery display of his technical possessions, surely a thing for praise in any pianist. His tone pictures are gems, his shading marvelous to the ear; there is strength and power in those passages demanding it, and there is a delicacy and iridescent beauty in the finer and lighter moments.

He opened his program with Haydn's Andante con variazioni in F minor, which gave him the proper introduction for the stirring and scholarly reading of the Sonata Appassionata by Beethoven. In this number the clarity and beauty of his tone always were evident.

The pianist followed the Beethoven opus with a group of Chopin numbers, in which he revealed himself a penetrating student and interpreter of that famous composer.

You caught Mr. Dumesnil in all his moods in these numbers; you found him playing brilliantly with dash and spirit, or with charm and poetic feeling. The Waltz of the Nocturne in F sharp major and the Polonaise were especially well done.

Liszt's Hungarian Rhapsody No. 12, his closing number, was well adapted to his artistic methods. It had all his power and strength, all his delicacy and charm and all his exquisite coloring. It brought him great applause, and he came back and played with much feeling the Liebestraum.—*Grand Forks Herald*, December 7, 1921.

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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## HOW HIGH SCHOOL MUSIC MAY BE DEVELOPED

The Possibilities of a Nation-Wide Movement to Encourage the Formation of Singing Societies

Because sight singing is a required course in public schools, hundreds of thousands of boys graduate every year with sufficient knowledge of music to read at sight moderately difficult songs. Thousands of these boys would join choruses if such choruses existed, but at present there is no opportunity for the young men to prove that they are interested in singing. When such choruses are established, the fine work which is being done in our schools will not be lost, but will be carried on to real fruition.

The ethical, moral and patriotic values of a singing army were satisfactorily demonstrated to the public during the great world war. The tremendous advance which was made in community singing as a result of camp activities served its purpose, and it was thought at the time that when these young men went back to their various cities and towns, the spirit of singing would be carried on. If such a result had been accomplished we would have established throughout the United States thousands of male choruses, which would not only serve as a recreational activity for these men, but also would be one of the most dominant motives in Americanization work.

It is a strange thing, but true, that the American man has not taken to the idea of chorus singing in the same way that the various continental groups accomplished this object. It may be due to the fact that we have no peasantry from which the real spirit of folk music emanates. Perhaps a more logical reason would be the fact that the rapid progress in agriculture, science and industry has not made it possible for these more or less recreational activities to be properly co-ordinated with social life. In the cities the reason is obvious. There is too much to do in the way of theatrical recreation to permit of time on the part of the public for participation in such a movement.

### A REAL IDEA.

If such an idea could be established, and it should be, the effect will be of sufficient importance as to warrant a nation-wide recognition of the entire movement. The purpose is very plain. The sociological phase of the matter is just as important, if not more so, than the musical phase, the purpose being to encourage the organization of male choruses in every city, town and hamlet of the United States; also in every great industry, and in every community, including welfare organizations and settlement movements. These glee clubs could be classed according to their musical ability, and at some time which would be designated, all the choruses in one section of the country would combine for a great music festival, and if necessary prizes could be offered to stimulate interest.

There is no doubt that such a movement can be characterized as democratic. Musical organizations of this character are maintained by holding together, not people of a certain social standing, but men who can really sing, and the humble men stand side by side with the exalted, teaching the great lesson that the human heart beats under the torn coat as well as under the robe of state.

### WHAT IS THE MATTER WITH MALE CHORUS BUSINESS?

The following statement was made in a report on the prosperity of male choruses in the eastern section of the United States:

In the Eastern States there are, perhaps, twenty male choruses that may be called thoroughly successful, and which have had a life of from five to twenty-five years. In this same period, we will undertake to say, that one hundred times that many clubs have been formed and after a brief existence have died a lingering death. In trying to arrive at the reason for the success of the one club and the failure of the ninety-nine, we have come to the conclusion that success is largely a matter of the personality of the conductor, or of some exceptional circumstance of location, management, or strategic advantage. If our conclusion is correct, and conceding that all clubs cannot have great leaders, nor exceptionally favorable circumstances, the question is this: Can a stimulus be provided which will insure permanent organization and lasting enthusiasm for the less fortunate clubs which now die because there is nothing within them to nourish a vigorous existence? We believe it can.

The stimulus which we believe to be necessary is that which can come largely as a result of perfect organization. The mere gathering together of men to sing is not sufficient impetus to make the organization permanent. The proper way to accomplish this result would be to organize first of all the movement among the choruses which exist at present, together with the great industrial corporations which have already established choruses, bands and orchestras. Success in competition along these lines would very soon provide the stimulus for organization and management among other groups. If at the end of their regular season the various groups should be called upon to sing the songs which they have been rehearsing in a larger chorus, approximately 10,000 voices made up of the best organizations in their locality, the inspiration would be tremendous. These various groups could then combine into a nation-wide unit, and a national conductor could be assigned to direct the activities of what would then be a nation-wide organization.

### PROBLEMS TO BE CORRECTED.

The report goes on to say:

The problem created by industrial discontent, anarchistic propaganda, and the closed saloon, is the gravest which the country has ever faced. Anything which can offset these influences in however small a degree should and must be done. Especially must the large alien unassimilated population be reached. A many sided drive for his speedy Americanization should be started. Already

this thought is finding expression in the press and we read of various types of get-together efforts being made to bring the foreigner in touch with American customs and ideals. The thought that music may be a powerful factor in accomplishing such results is well expressed by the Russian pianist, Boguslawski, in the Times of December 15. Music is his remedy for social and industrial ills. I quote in part:

"It is a mistake to say that 'jazz' is what the people want. It is what the poorer people accept because it is cheap."

"Workers in steel mills, mines, factories, listen all day to discordant sounds pounding the life out of them. Their bodies are weary, their nerves shattered, in the wet days they turned to the bottle for relief. What they needed then and need more now that liquor is gone, is the soothing influence of fine music. There is only one thing the American has not learned about the foreigner and that is his musical tastes."

Others than Boguslawski, men up against the problems of the handling of large industrial bodies, have seen the importance of music and musical organizations and are using it as a part of their "Welfare and Americanization" campaign.

Mr. Boguslawski's idea is a very good one, but it is not quite true that music is a counter-irritant to alcohol. Music occupies its proper place in the educational and cultural scheme of the world, just the same as any other science or art functions in its own individual way. But there is no art more universal than music, and for that reason music should be presented in such a way as to encourage people to do work in music for the great purpose of character building.

The value of such a movement as we see it, is that qualification for membership is voice quality, and not class distinction. The workman can stand along side of his chief, and as members of such organizations men find themselves in touch with American ideals and social customs incorporating the principles of democracy—equality of opportunity regardless of race or station. Under such influences the development of Americanization is going steadily on. The foreigner is becoming more fit for the duties and privileges of citizenship.

It is important that music lovers and business men of the country get behind such a movement and urge it with every possible effort, because now is the proper time in which to instill American ideals into the hearts and minds of men who are unfortunately discontented because of unsettled business conditions. Music is not the panacea for all ills, but it can do as much as anything else to correct these evils.

### "Moonrise" Popular with Concert Singers

Gretchen Dick and Arthur Samuels have again collaborated, the result being a new song, "Moonrise," which has already won favor with a number of well known concert singers, among them Reinald Werrenrath and Otto Jordan. Werrenrath has made a Victor Red Seal record of it, which is coming out in March.

### Nathalie Boshko's Recent Recitals

Nathalie Boshko, violinist, assisted by Arthur Fiedler, pianist, gave a successful recital at the St. Botolph Club, Boston, on Sunday afternoon, January 15. Her program included numbers by Bach, Paganini-Kreisler, Mozart, Geminiani-Ysaye, Chopin-Sarasate, Kreisler, Jacobi and Wieniawski. Miss Boshko also appeared with equal favor at the Amphion Club, of Melrose, Mass.

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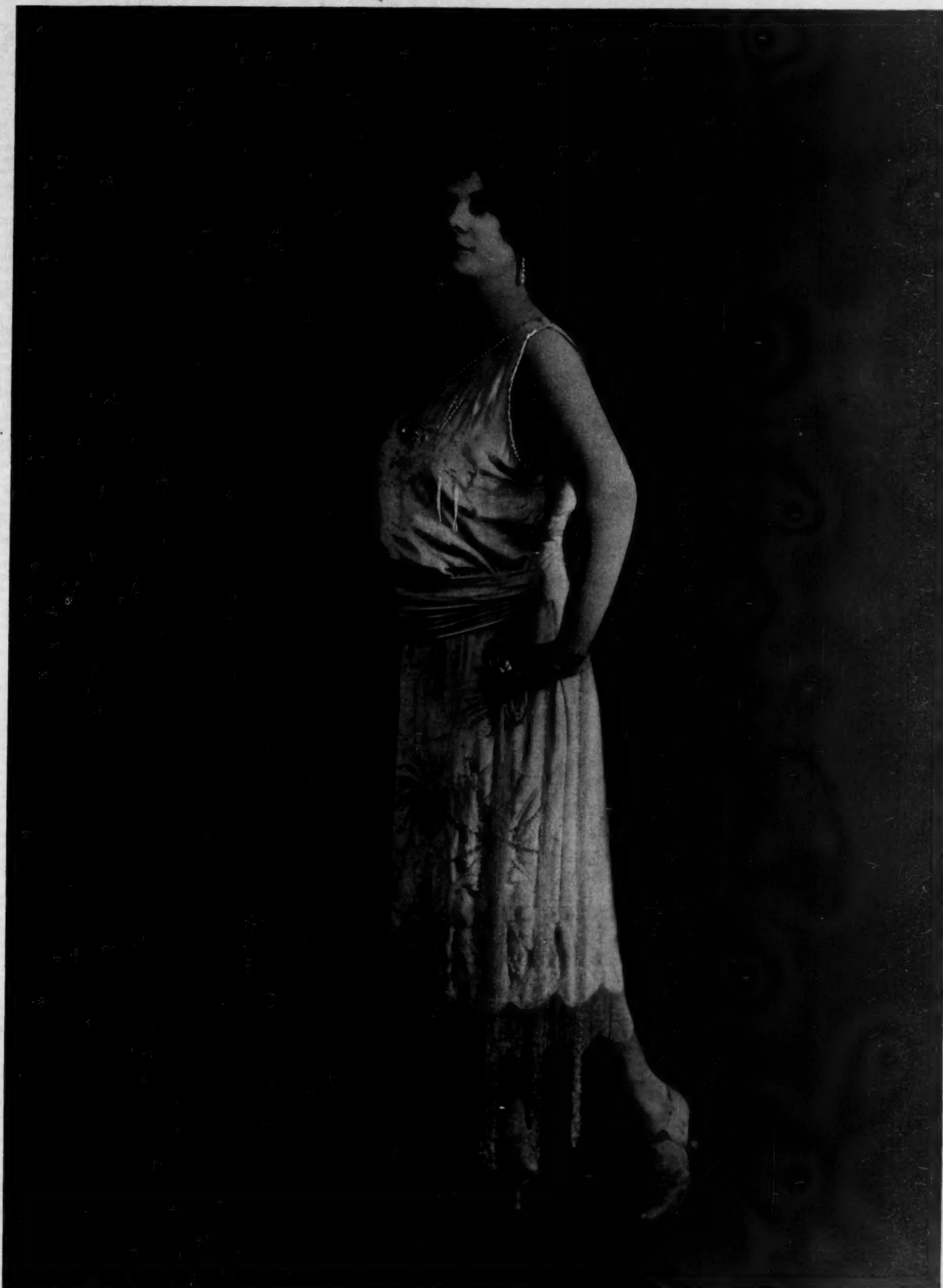
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**CLAIR EUGENIA SMITH**  
**MEZZO SOPRANO**

*The grand opera prima donna, who has just returned to New York from an extensive tour of the South and who is now preparing for a Western spring tour of about six weeks' duration. Mme. Eugenia Smith will leave July 1 to fulfill engagements abroad during the summer, returning to this country in October.*

# NEW YORK CONCERTS

## JANUARY 16

### Elly Ney and Willy Van Hoogstraten

Willy Van Hoogstraten, the Dutch conductor; Elly Ney, pianist (his wife), and the Philharmonic Orchestra gave a concert at Carnegie Hall on Monday evening, January 16. It began with the Reger variations on a theme by Mozart which is an example of German music at its dullest and most ponderous. Reger took the lovely first theme of the familiar A major piano sonata, light, delicate and beautiful, and dragged it through a set of variations for full orchestra, an instance, if there ever was one, of "breaking a butterfly on the wheel." It goes without saying that from the technical standpoint the variations are made with ingenuity, and Mr. Van Hoogstraten brought out all the orchestral details with a sureness and knowledge of ways and means that showed how thorough a master of orchestra technique he is. The other orchestral number was the fourth Tchaikovsky symphony, the best and most Russian of the six in the opinion of many musicians. Mr. Van Hoogstraten took the tempi, as a whole, rather more broadly than the average conductor, and the work gained distinctly from that fact. He showed absolute familiarity with all details and brought out each and every one of them to advantage. The performance of the famous pizzicato ostinato was really brilliant. It brought back the days of Dr. Muck and his virtuoso orchestra in this movement and was applauded to the echo. Mr. Van Hoogstraten came into New York with no preliminary heralding, and, working in a quiet way, has showed himself at least of equal talent to many a conductor who has arrived with great blowing of trumpets in advance.

Between the orchestral numbers Mme. Ney played the Mozart B flat piano concerto. It was unquestionably the best playing that the present writer has happened to hear from Mme. Ney in her New York appearances. She had exquisite tone, delicacy, and that thorough appreciation of the finest nuances which is so necessary to make the music of Mozart still vital. The audience quickly appreciated the fact that it was hearing unusual playing and called her back time after time at the end until she added the rondo capriccio of Mendelssohn as an extra number.

## JANUARY 23

### Sittig Trio

The Sittig Trio (Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano) gave a concert in Aeolian Hall on Monday afternoon, January 23. This organization, which heretofore has given its annual concert in the ballroom of the Hotel Plaza, found it necessary to secure a larger auditorium to accommodate its many friends and admirers.

The work of the Sittig Trio reveals sincerity and musicianship, which invariably arouses enthusiasm among its hearers. The opening number, Beethoven's trio, op. 11, in B flat major, was presented with strict adherence to traditional ideas. Margaret Sittig followed with an excellent rendition of Bruch's G minor concerto, op. 26, the young violinist disclosing in her playing those essentials which lead to success—big, pure and carrying tone, facile technique, reliable intonation and abandon. She was recalled many times and responded with an added number.

The concert closed with Edwin Grasse's trio, No. 2, in A major, in which Mr. Sittig was replaced at the piano by the composer. This work, written in four movements, aroused much interest, each part being sincerely applauded.

### Elsa Fischer String Quartet

The Elsa Fischer String Quartet gave an interesting concert in Aeolian Hall on Monday evening, January 23. This

organization—consisting of Elsa Fischer, first violin; Isabel Rausch, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello—has not been heard in New York for several years, although it has appeared in almost every state in this country, where its work has been highly appreciated. These four young ladies have been constantly rehearsing for several years, and have succeeded in bringing their work to an unusually high point of perfection. Not once throughout the concert was an overpowering influence attempted by any member of the quartet. Unity of thought, fire, warmth and musicianship were outstanding features of their performance.

It was a source of pleasure and satisfaction to their many friends and admirers to welcome them back after an absence of several years from the New York concert stage. They now appear, not as they did years ago when they were struggling artists anxious for recognition, but as a finished product. The program was made up of quartets by Schumann, op. 41, A minor; Malichevsky, op. 6, C major, and Haydn, G minor, which they presented with consummate musicianship and beautiful tonal balance. The Malichevsky quartet, which from all reports was never performed in New York before, is a beautiful composition in four movements, melodious and effective. It is written in the style of the older Russian school.

### The Robert Thrane Trio

On January 23 the Robert Thrane Trio presented a fine program in an artistic fashion at the Gallerie Intime. The trio consists of Robert Thrane, cellist (of the New York Philharmonic Orchestra); Hermione Thrane, pianist, and Benjamin Posner, violinist. Individually each member is a genuine artist, and their ensemble work is excellent. They play with fine unity of thought, sincerity, and due regard for detail, while at the same time, they do not lose the broad vision of the whole. The Beethoven trio in D major was given a masterly interpretation, while the Schumann trio in D minor was played with depth of feeling and much color. The blending of tone, as well as the individual tone quality was exquisite. There were three lovely numbers for cello and piano: "Adagio," Locatelli; "Chant du Menestrel," Glazounoff; "Arlequin," Poppo. Several encores, by Beethoven, Debussy, Strauss, and Wagner, were given to satisfy the demand of a well-pleased audience.

The beautiful surroundings, with the present exhibit of American paintings, gave artistic atmosphere and added to the success of the evening.

## JANUARY 24

### Amy Ellerman

Amy Ellerman was heard by a large audience at Aeolian Hall, Tuesday afternoon, January 24. She possesses a contralto voice of richness and warmth, and of good volume. She employs it skilfully, giving sincere and pleasing interpretations. Her diction is admirable. She succeeds in putting emotional feeling into her singing without overdoing it. Her personality and gracious manner completely won her audience. Hugo Kortschak added to the Brahms numbers with viola obligatos. Frances Moore was her splendid accompanist. The program follows:

Dem Unendlichen .....	Schubert
Die Drei Zigeuner .....	Liszt
Träume .....	Wagner
Schmied Schmerz .....	Van Eyken
Una Speranza .....	Morpurgo
Danse Macabre .....	Saint-Saens
L'Heure Rose (Les Heures) .....	Augusta Holmes
La Siciliana .....	Sinigaglia
A Memory .....	A. Goring Thomas
Wood Song .....	Winter Watts
The Answer .....	Robert Huntington Terry

The Sailor's Wife.....H. T. Burleigh  
The Promised Land.....Francis Moore  
Joy.....Francis Moore

### Cleveland Orchestra: Heinrich Gebhard,

#### Soloist

Nikolai Sokoloff, conductor, had the first chance to present his three-year-old Cleveland Orchestra officially in New York at Carnegie Hall on Tuesday evening, January 24. In the short period of its existence, Mr. Sokoloff has indeed built up a remarkably fine band. It would be idle to assert that the various choirs have the beauty of tone that can be found in the divisions of some of the other American orchestras or that the men at the solo desks are the best in their particular branches, but the fact is that there is at present a very competent orchestra, one which has already progressed a long way and which, with another season or two, will rank with the very first in the land. The basic element of good orchestral playing—correct and precise execution of even the most difficult scores—already is there and much more too. All that is still wanting is the final refinement and polishing process (especially in the tone of the strings and the brass choirs) which mark the ultimate technical step in orchestra development. As it is, Mr. Sokoloff has already accomplished wonders in bringing his band to so advanced a stage in so comparatively short a time.

The program began with the "Coriolanus" overture played with fine fire and dash and careful attention to detail. The performance as a result was much more vivid than the perfunctory ones usually heard of this work. Mr. Sokoloff's reading of the Brahms symphony No. 2, D major, was built on broad lines. Perhaps best of all was the rare beauty of the slow movement, in which the orchestra did some of its finest playing of the evening. The scherzo, one of the most "popular" of Brahms' movements, also was beautifully done, and spirit and dash marked the finale.

In playing Respighi's "The Fountains of Rome," after the intermission, Mr. Sokoloff courted comparison with some of the country's finest orchestras which have already done the work here, and came off with flying colors. In the concluding movement—"The Fountain of the Villa Medici at Sunset"—there was exquisite tone and balance. To conclude with there was Loeffler's "A Pagan Poem." Written sixteen years ago, it sounds astonishingly modern even today. The surety with which it was played illustrated better than anything else the technical excellence which the orchestra has achieved. The three trumpets off stage—as a matter of fact they were up on the second balcony—were played with beautiful effect, and what is more, strictly in time, although so far distant from the orchestra. Heinrich Gebhard had the piano part, as he has probably in every performance of the "Pagan Poem" ever given in America, and played it with thorough sympathy. At the end there was tremendous applause in which the players themselves joined for the composer, Loeffler, who was obliged repeatedly to acknowledge the applause from his box. Mr. Sokoloff, too, was called on to bow repeatedly after each item on his program, and following the symphony the audience persisted until the orchestra was called upon to stand.

### St. Cecilia Club: Fred Patton and George Barrere, Soloists

If genius is an infinite capacity for taking pains, surely Victor Harris, in his capacity as conductor of the St. Cecilia Club, has proved himself to be a genius. But it is more than that. For an infinite capacity for taking pains would not provide the taker with taste in selecting music for performance, nor would it guide his baton—or, rather, his hand, for Mr. Harris does not use a baton—in the way of musicianly and inspired interpretations. The secret of the success that Mr. Harris has attained to so very eminent a degree with his chorus lies in the fact, primarily, that he is a musician of sufficient training and ability to know what is good and what is right—and it lies to no less a degree in the fact that he has the patience and the perseverance to bring out just that and nothing less.

His selection of a program is highly commendable. He presents something to suit all tastes, offering great variety both of mood and of technical idiom, from the exquisitely poetic "Aux temps des fees," by Charles Koechlin, a composer of the young French school, to Buck's rather bald arrangement of "Annie Laurie." It may be added, too, that most of the music given was far from popular in the cheap sense of the word. It is evidently the intention of Mr. Harris to draw his audience up to his plane of musical appreciation, rather than to travel the easy road of descent to the public taste. Thus such excellent works as Forsyth's "London Bridge" (a masterly arrangement of a folk melody), Leoni's gay "Tally-Ho," and Carl Busch's "Pan's Flute" (given upon this occasion for the first time in New York), with obligato by George Barrere, a most felicitous mood picture upon verses by Mrs. Browning. Cyril Jenkins also contributed a new work of warmly colored depth and penetration of feeling, entitled "A Grecian Landscape," and Walter Kramer's "The Last Hour" won an instant and well deserved success.

The soloists for the occasion were Fred Patton, baritone, and George Barrere, flutist, both of whom are too well known to require comment or commendation in this place. There were also soloists from the club, whose names appear not to have been announced on the program—perhaps a commendable custom—but one would like to give the names of the ladies who sang the solo parts in "London Bridge" and "La Perle du Brasil."

It would not be just to terminate this review without some mention of the beauty of tone which Mr. Harris succeeds in getting from his chorus. The members must have, individually, good voices, and they use them with restraint. There is never a moment when the tone color of the chorus ceases to be warm, soft and luscious—"velvety," if one may be permitted the word. It is a quality which adds enormously to the beauty of all that is sung.

### Thomas Sidney

Thomas Sidney, an English entertainer, made his debut at the Princess Theater on January 24 before a good sized audience and won the hearts and hands of every one present by his contrasting moods of healthy, good-natured gaiety and hearty sentimentality in the unaffected, sincere meaning of that much abused word. The fact that Mr. Sidney is very English in appearance adds much to his charm. His

(Continued on page 40)

## GOLDINA de WOLF LEWIS

## S O P R A N O



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Singer Captivates Audience—is gifted with a remarkably beautiful lyric voice—the great ease with which she sang added notably to the excellence of her interpretation.

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## RECENT TRIUMPHS OF



# ROSA PONSSELLE



## As Elvira in "Ernani"

The voice of Ponselle was nothing short of glorious.

—Pitts Sanborn, *New York Globe*.

Surprisingly brilliant impersonation of "Elvira."

—Max Smith, *New York American*.

It was a brilliant performance that was given by Miss Ponselle. Her singing of "Ernani Involami" was a gem of Vocalization.

—*Philadelphia Record*.

Ponselle's round, full, rich, big ranged appealing voice was a delight to the ear.—H. T. Finck, *New York Evening Post*.

Much brilliancy of execution.—*Philadelphia Inquirer*.

## As Elizabeth in "Don Carlos"

Rosa Ponselle again sang the part of Elizabeth with a glorious voice.

—Henry T. Finck, *New York Evening Post*.

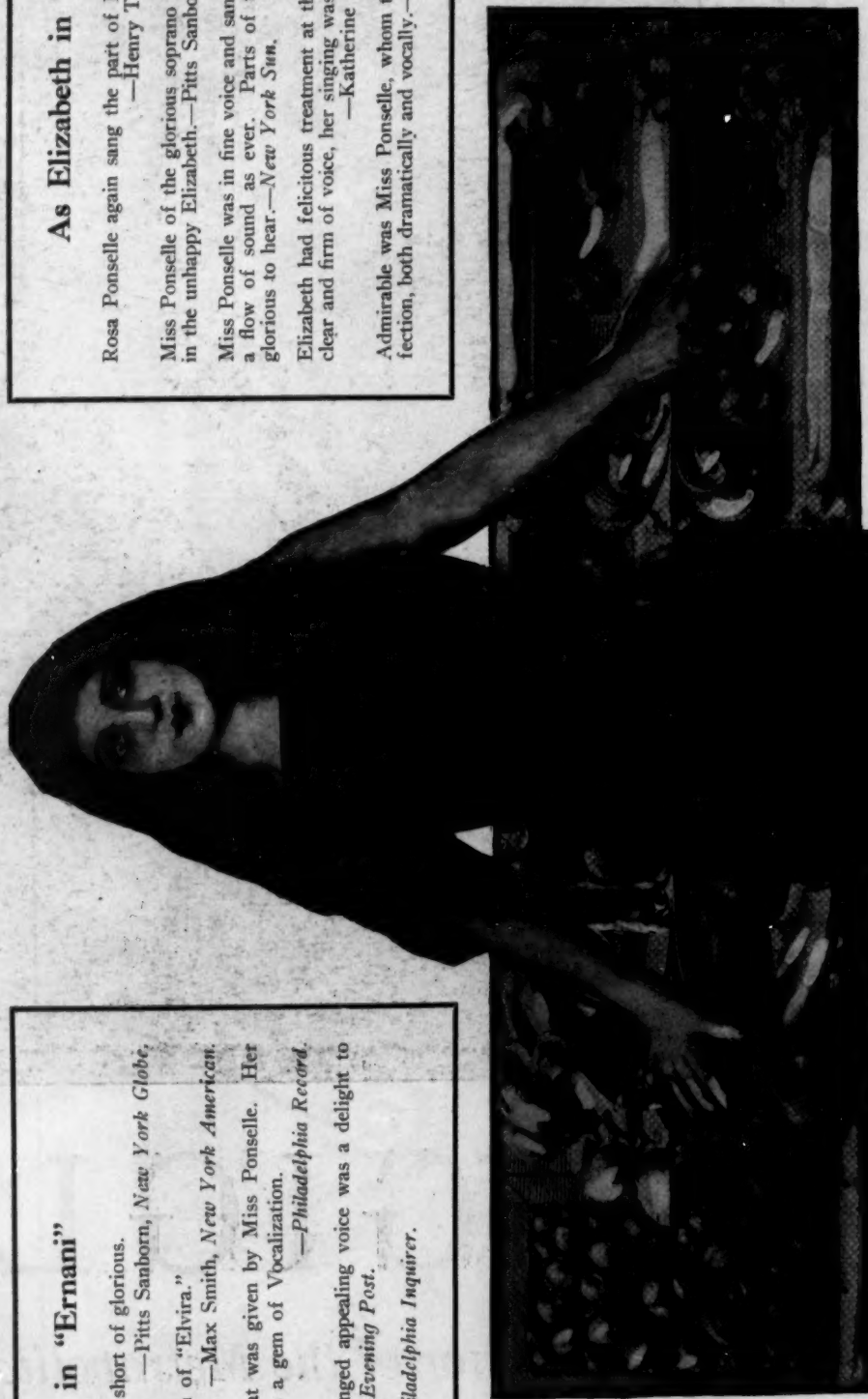
Miss Ponselle of the glorious soprano tones has a congenial role vocally in the unhappy Elizabeth.—Pitts Sanborn, *New York Evening Globe*.

Miss Ponselle was in fine voice and sang as wisely yet with as miraculous a flow of sound as ever. Parts of the garden scene she made truly glorious to hear.—*New York Sun*.

Elizabeth had felicitous treatment at the hands of Rosa Ponselle. Rich, clear and firm of voice, her singing was of much beauty.

—Katherine Spaeth, *New York Evening Mail*.

Admirable was Miss Ponselle, whom the role of Elizabeth fitted to perfection, both dramatically and vocally.—Decms Taylor, *New York World*.



## As Santuzza in "Cavalleria Rusticana"

## Leading Dramatic Soprano of This Generation

Is Heard in Concert  
Composers of the voice, vocal teachers, students and average concertgoers were alike thrilled by the numbers which Rosa Ponselle offered last

There was the luscious voice of Rosa Ponselle to sing Santuzza. She was a dramatic fury, a Sicilian girl whose warm temperament had vocal splendor.—Katherine Spaeth, *New York Evening Mail*.

Rosa Ponselle, as Santuzza, gathered many honors by her dramatic singing and by her acting.—Deems Taylor, *New York World*.

Miss Ponselle, in glorious voice, made her first regular appearance of the season.—*New York Evening World*.

A newcomer to the role of Santuzza was presented in Rosa Ponselle. She is welcome to the lengthy list of notable Mascagni heroines.—*The New York Evening Sun*.

### "PONSELLE'S GOLDEN VOICE THRILLS"

—*Newark Ledger*.

### "ROSA PONSELLE'S ARTISTRY WINS"

—*Newark Star-Eagle*.

PONSELLE'S VOICE LIKE A STRAD FIDDLE.

—P. V. R. Key, *Worcester Daily Telegram*.

PONSELLE TAKES NEW CASTLE MUSIC WORLD BY STORM.

—*New Castle Herald*.

ROSA PONSELLE TAKES AUDIENCE BY STORM.

—*Bangor Daily Commercial*.

ROSA PONSELLE CAPTIVATES LARGE AUDIENCE.

—*Reading News-Times*.

ROSA PONSELLE ACCORDED AN OVATION IN CHARLOTTE RECAPTURES MUSIC LOVERS.—*Charlotte Observer*.

ONE DETECTED THE LUSCIOUS RICHNESS OF THE YOUNG NORDICA, THE BRILLIANCY OF A YOUNG MELBA—AND MOST OF ALL A NEW PERSONALITY—ROSA PONSELLE.

—Archie Bell, *Cleveland News*.

PONSELLE'S PROGRAM EXCEPTIONALLY WELL CHOSEN.

—*Ohio State Journal*.

MISS PONSELLE IS THE PEER OF ANY ARTIST WE HAVE HEARD RECENTLY—SHE IS ASSUREDLY ONE OF THE ELECT.

—Wilson G. Smith, *Cleveland Press*.

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Leipzig, January 1, 1922.—Max Rosen, the American violinist, has had an unusual honor conferred upon him, in being asked to be the only soloist in a great orchestra concert for the benefit of the Union for the Relief of German Musical Culture, at the Albert-Halle. Rosen will play the Brahms violin concerto under the baton of Hermann Scherchen, conductor of the Leipzig Konzertverein.

### REINER TRIUMPHS AT COSTANZI.

Rome, December 27, 1921.—The Costanzi Theater reopened brilliantly last night with the performance of Wagner's "Meistersinger," conducted by Fritz Reiner, formerly of the Dresden Opera. The performance was excellent and resulted in a triumph for Conductor Reiner, all the newspapers being unanimous in his praise. Reiner will conduct all the subsequent performances of this opera as well as "Tannhäuser" and some other German works; Mme. Carelli having secured his services for a longer period immediately after his initial success. D. P.

### GLAZOUNOFF IN RIGA.

Riga, December 25, 1921.—Alexander Glazounoff, the eminent Russian composer, arrived at Riga on December 22 after a short stay in Helsingfors. He was welcomed by the directors of the Opera, with Prof. Witol, the director of the Conservatory, at the head, and on the same night attended a symphony concert given in his honor by the orchestra of the Latvian National Opera. The audience met Glazounoff with an exuberant ovation. His plans are not fixed yet, but he is to remain in Riga for some time and will conduct a cycle of concerts, with Cecilia Hansen, a well known Baltic singer, as soloist.

### POLAND HONORS AGED CONDUCTOR.

Warsaw, December 28, 1921.—A great festival, arranged by a special committee representing all the Polish cities and with the participation of most prominent artists, has just been given in honor of Piotr Maszynski, Poland's most famous choral conductor who is celebrating his thirty-fifth jubilee. The festival was a spontaneous manifestation of the old conductor's popularity. Maszynski is the organizer of the well known "Lutnia" (harp) choral societies, which spread throughout the country at the time when Polish song was suppressed by the foreign governments. His activity was of great political as well as artistic importance. S. P.

### POLISH MUSIC IN SERBIA.

Warsaw, December 28, 1921.—Ludomir Rozycki, composer of the Polish ballet, "Pan Twardowski," and the opera, "Eros and Psyche," has accepted an invitation of the Philharmonic Society of Agram, and will give a series of orchestral concerts there, as well as in Belgrade and Lubiana, consisting exclusively of Polish works. Jozef Turczynski, the Polish pianist, will be the soloist and will play Roczki's new piano concerto and works of Szymanowski, Melcer and other Polish composers. S. P.

### LEO SLEZAK IN ST. LOUIS.



THE METROPOLITAN PRODUCES RIMSKY-KORSAKOFF'S "SNEGOUROTKHA."

(1) Yvonne d'Arle (Koupava), (2) Grace Anthony (a page), (3) Marion Telva (The Fairy Spring), (4) Mario Laurenti (Mizguir), (5) Angelo Bada (Boby), and (6) Lucrezia Bori (Snegourotkha). Photos © Mishkin.

predecessor in Prague, is said to be going to New York. By way of recompense for this loss, Prague is now going to have Prof. Henri Marteau, whose acceptance of the master class at the German Musical Academy of Prague was duly recorded in the MUSICAL COURIER. Besides him, the Academy will have Conrad Ansoerge in charge of the piano master class, and Alexander Zemlinsky in charge of the composition class. S. R.

### CASALS' ORCHESTRA COSTS MONEY.

Barcelona, Spain, January 5, 1922.—It is said here that the loss on the last series of concerts of the orchestra organized by Pablo Casals was 90,000 pesetas (about \$18,000), which came out of the cellist's own pocket. T. O. C.

### \$1,000 Prize for Lyric-Dance-Drama

The National Federation of Music Clubs, in the first issue (January) of its Official Bulletin, announces a \$1,000 prize for a lyric-dance-drama, to be awarded in two separate parts, \$400 for the libretto and \$600 for the composer. The conditions are as follows:

Competition open to any American citizen. Libretto to be in hands of Judges May 15, 1922. Prize announced June 15, 1922.

Completed work in hands of Judges December 15, 1922.

Prizes awarded February 1, 1923.

To be written for small orchestra of sixteen pieces with possible substitution of piano and organ in the absence of some of the instruments.

If prize awarded, work to be presented at Biennial in Asheville.

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She scored an artistic triumph, giving as much pleasure, and perhaps more, than any vocal artist heard here in the last decade or two.

Evening Record, January 19.

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Leipzig, January 1, 1922.—Max Rosen, the American violinist, has had an unusual honor conferred upon him, in being asked to be the only soloist in a great orchestra concert for the benefit of the Union for the Relief of German Musical Culture, at the Albert-Halle. Rosen will play the Brahms violin concerto under the baton of Hermann Scherchen, conductor of the Leipzig Konzertverein.

## REINER TRIUMPHS AT COSTANZI.

Rome, December 27, 1921.—The Costanzi Theater reopened brilliantly last night with the performance of Wagner's "Meistersinger," conducted by Fritz Reiner, formerly of the Dresden Opera. The performance was excellent and resulted in a triumph for Conductor Reiner, all the newspapers being unanimous in his praise. Reiner will conduct all the subsequent performances of this opera as well as "Tannhäuser" and some other German works; Mme. Carelli having secured his services for a longer period immediately after his initial success. D. P.

## GLAZOUNOFF IN RIGA.

Riga, December 25, 1921.—Alexander Glazounoff, the eminent Russian composer, arrived at Riga on December 22 after a short stay in Helsinki. He was welcomed by the directors of the Opera, with Prof. Witol, the director of the Conservatory, at the head, and on the same night attended a symphony concert given in his honor by the orchestra of the Latvian National Opera. The audience met Glazounoff with an exuberant ovation. His plans are not fixed yet, but he is to remain in Riga for some time and will conduct a cycle of concerts, with Cecilia Hansen, a well known Baltic singer, as soloist.

## POLAND HONORS AGED CONDUCTOR.

Warsaw, December 28, 1921.—A great festival, arranged by a special committee representing all the Polish cities and with the participation of most prominent artists, has just been given in honor of Piotr Maszynski, Poland's most famous choral conductor who is celebrating his thirty-fifth jubilee. The festival was a spontaneous manifestation of the old conductor's popularity. Maszynski is the organizer of the well known "Lutnia" (harp) choral societies, which spread throughout the country at the time when Polish song was suppressed by the foreign governments. His activity was of great political as well as artistic importance. S. P.

## POLISH MUSIC IN SERBIA.

Warsaw, December 28, 1921.—Ludomir Rozycki, composer of the Polish ballet, "Pan Twardowski," and the opera, "Eros and Psyche," has accepted an invitation of the Philharmonic Society of Agram, and will give a series of orchestral concerts there, as well as in Belgrade and Ljubana, consisting exclusively of Polish works. Jozef Turczynski, the Polish pianist, will be the soloist and will play Rozicki's new piano concerto and works of Szymanowski, Melcer and other Polish composers. S. P.

## LEO SLEZAK IN ACCIDENT.

Vienna, December 30, 1921.—Leo Slezak, the Bohemian tenor, escaped death by a hair's breadth last night, when falling in an elevator on the way to his flat. The ropes gave way and the elevator crashed down into the cellar. The singer got away unharmed but for a slight nervous shock.

## A SUCCESSOR TO SEVCIK COMING?

Prague, December 30, 1921.—Prof. Marak, the head of the master class of the State Conservatory in Prague, intends to go to America as the successor to Prof. Svecik at the Ithaca Conservatory. Svecik, who was also Marak's



THE METROPOLITAN PRODUCES RIMSKY-KORSAKOFF'S "SNEGOUROTCHKA."

(1) Yvonne d'Arle (Koupava), (2) Grace Anthony (a page), (3) Marion Telva (The Fairy Spring), (4) Mario Laurenti (Mizguir), (5) Angelo Bada (Boby), and (6) Lucrezia Bori (Sneгурotchka). Photos © Mishkin.

predecessor in Prague, is said to be going to New York. By way of recompense for this loss, Prague is now going to have Prof. Henri Marteau, whose acceptance of the master class at the German Musical Academy of Prague was duly recorded in the MUSICAL COURIER. Besides him, the Academy will have Conrad Ansgore in charge of the piano master class, and Alexander Zemlinsky in charge of the composition class. S. R.

## CASALS' ORCHESTRA COSTS MONEY.

Barcelona, Spain, January 5, 1922.—It is said here that the loss on the last series of concerts of the orchestra organized by Pablo Casals was 90,000 pascos (about \$18,000), which came out of the cellist's own pocket. T. O. C.

## BARCELONA GOES WITHOUT STRACCIARI.

Barcelona, Spain, January 3, 1922.—Riccardo Stracciari, the celebrated Italian baritone, was due to make his operatic debut for the season here at the Teatro Liceo today, but the management received a wire saying that, on account of a nervous disease, the baritone would not be able to sing for at least a month. In consequence, he will not appear in Barcelona this season. It is reported, however, that the true reason is not this, but due to a misunderstanding between Stracciari and the management of the Liceo. T. O. C.

## WARSAW OPERA REVIVES ZELENSKI'S "GOPLANA."

Warsaw, December 28, 1921.—Notwithstanding the very unstable economic conditions under which all classes—the artistic as well—are still laboring in Poland, the Warsaw Opera spends millions of Polish marks on new productions which are staged with genuine pre-war magnificence. A valuable addition to this series of novelties is "Goplana," an opera by the well known Polish composer, Zelenski, which has just been successfully revived under the efficient management of Director Mlynarski. The select ensemble of singers, including Mme. Mokrzycka, Czapska and Skwarecka in the leading roles, a particularly well trained chorus, and entirely new scenery designed by the celebrated Polish painter Drabik, made the revival a genuine success, which is likely to keep the work on the repertory throughout the entire season. The revival of "Goplana," following the productions of Moniuszko's "Halka" and Rozycki's ballet "Pan Twardowski," all works of an intensely national aspect, is another step forward in the triumphant march of the renaissance of Polish national art, which has been so ruthlessly suppressed under the Russian regime. S. P. AND L. K.

## Informal Recital at American Institute

January 27 five vocal pupils of Sergei Klibansky, four piano pupils of Florence Aldrich, four of Miss Chittenden, and one of Miss Stetler were associated in an informal recital at the American Institute of Applied Music, Kate S. Chittenden dean. Notably good singing was that of Hope Loder, Hilda Strock, Dorothy Hobbie and Jane Cater. Excellent piano playing was done by Lillian Simon, Bernice Feinberg, Theodore Ketchum, Trixy Riesberg, Marcella Riesberg, Doris Hauck, Jean Burns, Grace Cottrell and Edna Oster.

## Werner Wolff Conducts Bruckner

Werner Wolff, son of the late Herman Wolff, Germany's leading concert manager, and brother of the late Erich Wolff, whose untimely death ended too soon the career of a most talented composer, is now one of the conductors at the Hamburg Opera. Wolff has a leaning for the works of the late Anton Bruckner and on the occasion of the first concert of the "Anbruch" series this season in Berlin, conducted the ninth Bruckner symphony and the "Tedeum" in celebration of the twenty-fifth anniversary of the composer's death.

## \$1,000 Prize for Lyric-Dance-Drama

The National Federation of Music Clubs, in the first issue (January) of its Official Bulletin, announces a \$1,000 prize for a lyric-dance-drama, to be awarded in two separate parts, \$400 for the libretto and \$600 for the composer. The conditions are as follows:

Competition open to any American citizen.  
Libretto to be in hands of Judges May 15, 1922.  
Prize announced June 15, 1922.  
Completed work in hands of Judges December 15, 1922.  
Prizes awarded February 1, 1923.  
To be written for small orchestra of sixteen pieces with possible substitution of piano and organ in the absence of some of the instruments.  
If prize awarded, work to be presented at Biennial in Asheville, N. C., May or June, 1923.  
For further information address Mrs. Edwin B. Garrigues, Chairman American Composition Committee, Room 201 Bellevue Stratford Hotel, Philadelphia, Pennsylvania.  
Special Committee—Mrs. Frances E. Clark, Mrs. Ella May Smith.

In regard to the work itself, the following suggestions are printed:

Lyric—Opera (Chorus-Aria-Recitative-Concerted Numbers).  
Dance—Interpretative-Ballet (Pantomime-Interpretative Dances).  
Drama—Pageant (Folk Dance-Historic Groups).  
An Art work of high type re-integrating the Arts—not too pretentious in difficulty or number of performers required to prohibit its presentation in cities of 50,000 or even 25,000, yet presenting American composition at its point of achievement.  
Theme to be on Development of Music in America.  
Suggestions to Librettist:

PROLOGUE:  
Apollo and the Muses on Olympus—One-ness of the Arts—Music central idea in Education and Culture—Gradual eclipse of art life by material progress, inventions, commerce, wars, etc.—Sorrow and Despair of Pan, the Joy God, and the banishment of the Spirit of Play.

WORKING OUT OF STORY OF MUSIC IN AMERICA.  
EPISODES:  
Indians — Pilgrims — Cavaliers — Colonial Days — Plantation Days — Pioneer Days (West) — Development of Schools — Festivals — Artists — Composers — Oratorios — Operas, etc.

EPILOGUE:  
America's Future—Realization of the Reintegration of the Arts—Return to Earth of Pan and Spirit of Play—The Muses Find Here Reincarnation—America the Most Musical Nation of Earth.

## Lyell Barber Gets Ovation at Washington

At one of T. Arthur Smith's concerts in Washington, January 13, Lyell Barber, pianist, was accorded a real ovation by an audience of over 2,000.

The Washington Star of January 14 referred to his faultless technique and brilliant touch, lightning runs and chromatic scales of exacting difficulty, produced as clear and distinct as a tinkling bell, and to his encore number, which left the audience breathless before it burst into a storm of applause. Mr. Barber is to give another recital in New York next October, and another Chicago recital in November, in conjunction with a western tour now being booked by Walter Anderson.

## Bennett Conductor of Spartanburg Festival

Louis Bennett now is conductor of the Spartanburg Festival, succeeding Dr. Edmon C. Morris, who held that post for a number of years. A notice announcing the artists engaged and the works to be performed at the forthcoming spring festival will be published in the columns of the MUSICAL COURIER at a later date.

## Ysaye Offered New Cincinnati Contract

The Cincinnati Times-Star of Tuesday, January 31, announced that the director of the Cincinnati Orchestra had offered Eugene Ysaye a renewal of his contract as conductor of the orchestra and asked him for a reply upon his return from the South the following day, February 1.

## PAUL PAYAN

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# FLORENCE MACBETH

*The Most  
Successful Recitalist  
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## NEW ORLEANS, LA.

Florence Macbeth has a voice and art that is exquisitely delicate, individual and radiant.

—*The States*, January 8, 1922.

## NORWICH, CONN.

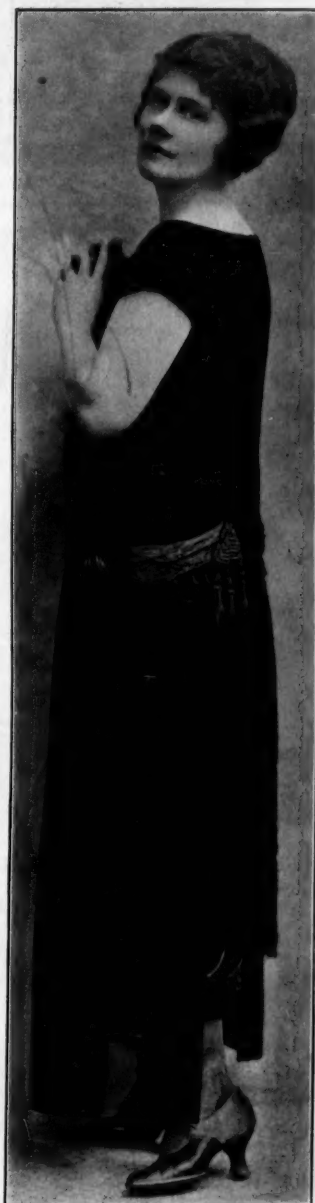
She scored an artistic triumph, giving as much pleasure, and perhaps more, than any vocal artist heard here in the last decade or two.

—*Evening Record*, January 19, 1922.

## ALEXANDRIA, LA.

We have seen and heard Florence Macbeth and both are a delight; they will linger in memory.

—*Daily Talk*, January 12, 1922.



## BATON ROUGE, LA.

Florence Macbeth afforded music lovers a treat that is rare indeed.

—*State-Times*, January 10, 1922.

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### Excellent Program at White House

Henry Junge, of Steinway & Sons, in charge of the musical functions at the White House, Washington, reports an unusually attractive and interesting program on the occasion of the diplomatic dinner at the White House January 19. The artists were Harriet Van Emden, soprano, and Paul Kochanski, violinist, accompanied by Florence Harvey and Gregory Ashman, respectively.

Upon the termination of the musical program the artists were introduced by Mr. Junge to President and Mrs. Harding, who graciously bestowed their unstinted praise and appreciative encomiums upon those who so charmingly contributed to the evening's pleasure.

It was a very impressive function, enhanced by the grandeur of the court paraphernalia worn by the ambassadors, ministers and charges d'affaires, blending radiantly with the splendor of the gorgeously appressed ladies.

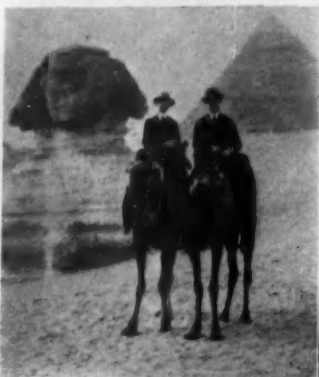
The musicale took place in the historic East Room of the White House and the gold Steinway grand piano formed a befitting background worthy of the occasion. The invited guests comprised the following: The President and Mrs. Harding, Ambassador of the French Republic and Mme. Jusserand, Ambassador of Spain and Senora de Riano, Ambassador of Russia, Ambassador of Chile and Senora de Mathieu, Ambassador of Argentina and Mme. Le Breton, Belgian Ambassador and Baroness de Cartier, Ambassador of Peru and Senora de Pezet, Ambassador of Brazil, Ambassador of Great Britain and Lady Geddes, Royal Italian Ambassador, Secretary of State and Mrs. Hughes, Minister of Portugal, Minister of Norway and Mme. Bryn, Minister of Denmark, Minister of Cuba and Mme. de Cespedes, Minister of Venezuela and Miss Dominici, Minister of Ecuador and Senora de Elizalde, Minister of Honduras, Minister of the Serbs, Croats and Slovenes and Mme. Grouitch, Minister of Uruguay and Mme. Varela, Minister of Poland and Princess Lubomirska, Minister of Switzerland and Mme. Peter, Minister of Costa Rica and Senora de Beeche, Minister of Guatemala and Senora de Bianchi, Minister of the Dominican Republic and Senora de Joubert, Minister of Czechoslovakia and Miss Stepanek, Minister of Rumania and Princess Bibesco, Minister of Haiti and Mme. Blanchet, Chinese Minister and Mme. Sze, Minister of Sweden and Mme. Walenberg, Minister of Nicaragua and Mme. Chamorro, Minister of Bolivia and Senora de Ballivan, Minister of Bulgaria and Mme. Panaretov, Minister of Persia, Minister of Hungary and Countess Szechenyi, Minister of Finland, Chargé d'Affaires of Germany, Chargé d'Affaires ad interim of Panama and Senorita Lefevre, Chargé d'Affaires ad interim of Siam, Chargé d'Affaires ad interim of Colombia, Chargé d'Affaires ad interim of Austria and Mme. Prochnik, Chargé d'Affaires ad interim of the Netherlands, Under Secretary of State and Mrs. Fletcher; Dr. L. S. Rowe, Director General Pan American Union; Prince and Princess Cantacuzene, Mr. and Mrs. J. Horace Harding, Laura Harlan, Col. Clarence O. Sherrill and Commander R. S. Holmes.

### Levitzki Now in Paris

Letters just received by his manager, Daniel Mayer, from Mischa Levitzki, tell of the pianist's safe arrival in Paris, where he will spend some time with his brother Dr. Louis Levitzki, who is the European correspondent of the Chicago Daily News. Since leaving Australia, on his trip around the world, Mr. Levitzki has been experimenting with all kinds of locomotion, riding on elephants and in primitive ox-carts in Ceylon, and on camels and donkeys in Egypt. During his stay in Cairo he made several trips into the Sahara, visiting Biskra ("The Garden of Allah") and also

paying his respects to the Sphinx and the Pyramids, as the interesting snapshots in this column show.

As on the first lap of his globe-circling journey from San Francisco to Sydney, Levitzki seems to have been the life of the party on the P. & O. liner Markunda. With all the enthusiasm of youth he entered into all the sports and pastimes of the voyage, taking a prize in a masquerade dance, as well as in the Gymkana, which is a recognized feature



(Above): Left to right, Max and Mischa Levitzki on horseback in Egypt. (Below): The pianist studying native modes of locomotion in Ceylon.

on all well-regulated P. & O. trips. He also took part in a concert given for the benefit of the widows and orphans of sailors.

Mr. Levitzki and his brother Max will visit Italy and Germany before returning to America in the late spring, and will spend the summer at his home on the Jersey coast, preparing for the busy season which awaits him here, beginning next November.

### New Year's Eve Chez de Reszke

Nice, France, January 2, 1922.—On New Year's eve, the villa of Jean de Reszke was the scene of a most interesting and unique theatrical production. It will be recalled in this connection that the last operatic appearance of Adeline Patti took place in Paris on the stage of the little theater in the home of Mons. de Reszke some years ago. The theatrical production of New Year's eve was a play—"All Fools' Day," by J. M. Barette—the principal character, The Fool, being the only singing role. This was played by Walter Johnstone Douglas, baritone, Mr. de Reszke's assistant, a fine musician and vocalist and an excellent actor. Olive Carey, composer of the music, played the King, the role of a Courtier being presented by Arthur Larking. Alicia Dupont, Elizabeth Burgess, Juan Lorenzo and W. Schmidt completed the excellent cast. Whether it is an informal recital by Battistini, who still coaches occasionally with Jean de Reszke, a unique theatrical production, or perhaps a dramatic "scene" by some pupil of the "grand maitre" from Paris Opéra, the de Reszke villa is constantly the scene of some event of real artistic import, thanks to the ever youthful spirit of the great tenor.

### Patton Not Confining Activities to U. S.

Fred Patton, the baritone, is not confining his activities to singing in the United States these days, but is rapidly becoming as well known in Canada as he is in his own country, his latest triumph in the Dominion being recently in Ottawa as soloist with the Ottawa Symphony Orchestra. "Glorious" is the outstanding word that was used by the newspapers to describe his two appearances.

### Siloti's Many Appearances

Alexander Siloti, Russian pianist, appeared with success with the Beethoven Association in Aeolian Hall, January 9. On January 15 he gave his first metropolitan recital in the same hall, which was followed, on January 16, by an appearance at the Bagley Musicale at Hotel Waldorf-Astoria, after which he was soloist with the New York Symphony Orchestra, under Albert Coates, appearing in Washington on January 17, Baltimore on January 18, and Philadelphia on January 19.

### Vecsey a Linguist

Conversations in half a dozen different languages, carried on almost simultaneously, is the linguistic feat of Ferenc Vecsey, the Hungarian violinist, who has been receiving high praise on his present American concert tour. While

in St. Louis recently, Vecsey was the guest of honor at the opening of the St. Louis Art League's annual "Thumb Box Exhibition." This being a most cosmopolitan gathering, the violinist stood in the center of a group of art lovers, chatting with them in English, French, Italian, Spanish, Hungarian and German.

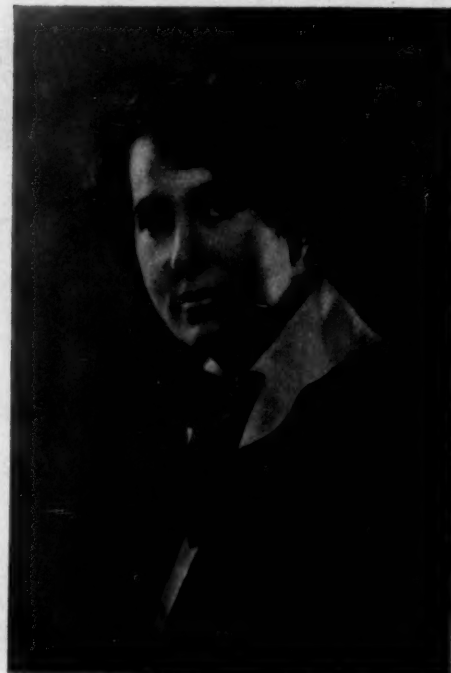
"I don't see how he kept all those conversations straight," was the exclamation of one of Vecsey's admirers, who deplored his own limitation to a single language.

Not only did the violinist astonish all he met with his fluency of tongue, but he also displayed a remarkable versatility in discussing paintings. It was brought out at this gathering that he has a notable collection of famous art works at his home in Venice.

Vecsey was very touched during his stay in St. Louis by a tribute paid him by the Hungarians of the city. Soon after his arrival, two little boys, bearing a life-sized violin formed of flowers, presented this token to him at his hotel. He also showed that he had not forgotten his own prodigy days by the interest he took while in St. Joseph, Mo., in a ten-year-old violinist who played for him in his suite. With proper training the lad should develop into a great artist, he believed.

### Betty Tillotson Opens New Concert Bureau

Betty Tillotson has long been known in the musical world for her sincerity of purpose, so it will not be a surprise to her many friends to know that she has established herself as an independent manager. Having definite and somewhat original ideas regarding the management of artists, she is surrounding herself with musicians of the highest type. Her motto is, "Few artists and faith in their ability," and also



Sol Young Photo

### BETTY TILLOTSON,

who has opened her own concert bureau.

conscientious endeavor on the part of the manager, for the success of the artist is the success of the manager.

Miss Tillotson is already booking successfully for next year, Marion Armstrong, Scotch-Canadian soprano; N. Val Peavey, American pianist; Alice Moncrieff, American contralto, and Adolph Schmidt, American violinist. Many joint recitals by these artists are scheduled for next season.

### Clara Butt Company Sails

A cable just received by the International Concert Direction from Lionel Powell, manager of Clara Butt and Kennerley Rumford, who will start their American tour at Vancouver, B. C., on February 7, states that at the farewell concert of these famous artists at Auckland, New Zealand, a thousand persons were turned away from the doors. Dame Butt and Mr. Rumford will be assisted on their tour by Melsa, a Polish violinist, who comes with many fine notices, and by Grace Torrens, who will act as accompanist for the artists. The first part of the tour will take the party through Canada, from coast to coast, with several concerts in the United States to follow. Dame Butt, Mr. Rumford and their associates will make the trip in a private car, completely equipped, even to a private cuisine.

The following wireless message was received recently by Milton Diamond, director of the International Concert Direction, Inc.:

Honolulu, January 21, 1922.

Please authorize concert Clara Butt Company here. Give conditions date and wireless address.

Unfortunately for the enterprising Honolulu manager, Dame Butt, Mr. Rumford, and their assisting artists, had already sailed from Auckland, New Zealand, on the "Makura," for Vancouver, B. C., where they will give their first concert on February 7.

### Indianapolis Appreciates Easton

"Of all the artists now before the American public there is none of more solid attainments than Mme. Easton," asserted the Indianapolis Star after this artist's appearance in concert in that city lately. And the News also was not backward in its praise. "She revealed herself as an accomplished lieder singer," said this paper in speaking of her exquisite rendition of a group of songs of Brahms.

### BEGINNING IN THE MUSICAL OBSERVER FOR FEBRUARY

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By Leo Ornstein

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Beginning with the February issue, "The Musical Observer" will present the first part of "Modern Principles of Piano Technique," a complete instructive course in ten parts, by Leo Ornstein. This famous pianist and composer, an outstanding authority on the subject, explains every phase of the new system of piano technique clearly and concisely. Full instructions for practicing by simplified methods accompany each installment, together with musical examples and hand positions illustrated by photographs.

### SPECIAL OFFER

So that you may be sure of getting the entire course—published exclusively in "The Musical Observer"—write your name and address on the border of this announcement and return with \$2.00. You will then receive "The Musical Observer" for ten months (yearly subscription \$3.00) beginning with the February issue and containing the complete course. Published separately, the course alone would cost you more than \$2.00. In addition you get a wide-awake music magazine, brimful of helpful, instructive material at a distinct saving. Take advantage of this opportunity now.

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### The Musical Observer

Cooper Square

New York

# FLORENCE McMANUS

(Mrs. George McManus)

SOPRANO

30 Central Park South New York City

**Howard S. Green a Pianist and Interpreter**

Butler, Pa., must have good instructors, for it was there that Howard S. Green began his music, which in due course led to his visiting New York in search of further development. He registered at the New York School of Music and Arts (Rafle Leech Sterner founder and director) and was enrolled with the pupils of Arthur Friedheim, head of the piano department and well known exponent of Liszt. When Mr. Friedheim went to Toronto, Professor Riesberg (fellow student with Friedheim under Liszt) succeeded him and young Mr. Green thereupon became his pupil.

Five months' study in the metropolis with the splendid advantages enjoyed by all students in the New York School of Music and Arts, left its impress on the ambitious young musician. At the school he heard regular weekly recitals, participating as soloist in many of them, and attended recitals by the world's greatest artists visiting New York. All this had undoubted influence in building Howard S. Green's musical life, and he was quick to profit by it.

Having a mentality quite beyond the ordinary, a thinker and a reader, delving into the depths of musical knowledge, he developed a poise and assurance altogether unusual. Somewhere, somehow, there arose in him the desire to excel, and to this end he put forth effort seldom witnessed, for he worked with persistence, application, ambition and daily concentration.

As a result he has attained high position, for such true devotion to music must produce results. It did, if one may judge by various notices appearing in musical journals of New York. One of October 13 refers to him as "an earnest young pianist, whose poise and climaxes in Liszt's 'La Campanella' were warmly applauded." Another, of November 10, said: "Howard S. Green's playing of the big prelude by Rachmaninoff displayed clean-cut technique and ability most unusual in one so young. He got most exciting effects, including the famous two-hand trill, out of a Liszt piece; he is a careful, playful player,

who studies his effects." The MUSICAL COURIER of December 8 printed the following commendation: "Howard Green delighted all in Chopin's waltz in C sharp minor, the sensitive and refined music echoing his own personality."

The Cameo Club (a literary club composed of leading New Yorkers) on November 17, at the Waldorf-Astoria Hotel, engaged him as soloist, and he played there with fine effect, receiving the special thanks of the club, tendered through the president. A special concert given at the school headquarters December 15 brought Mr. Green this praise, as printed in a musical weekly: "He played with accuracy and truly romantic sentiment Chopin's waltz." He also appeared in Brooklyn at a concert early in November and was there loudly praised for his playing, a press notice saying: "He stirred the audience greatly with his brilliant performance." At a private recital held in January he was the only pianist, playing pieces by Chopin, Liszt and other modern composers, and again won all hearers by his performance. It is safe to prognosticate a fine future for Howard S. Green, who combines in unusual degree the qualities necessary to attain eminence in the musical world."

**Gluck-Zimbalist Joint Recitals**

Alma Gluck and her husband, Efreim Zimbalist, left New York recently en route to Denver, Colo., where they opened their joint recital tour on January 16. Concerts for the pair are scheduled in California, Washington, Oregon, North Dakota, Minnesota and Wisconsin. Later they will make a Southern tour that includes Tennessee, Georgia, Mississippi, Texas, Oklahoma and Missouri.

**An Audience of 2,000 Hears Peegé**

The beginning of the new year found Charlotte Peegé, the contralto, in Wisconsin, where she was heard in concert in Milwaukee, Green Bay, Madison and Racine. In Milwaukee, Miss Peegé's former home, an audience of

2,000 welcomed her after an absence of several years. She scored an unqualified success, and in reviewing the concert in the Milwaukee Sentinel, Catherine Pannill Mead said: "Miss Peegé's is a voice of great warmth, deep and ringing in the lower register and unusually powerful in the higher tones. Her diction is perfect, every word being distinct without the least exaggeration. Moreover, she has a charming stage presence and a nice feeling for values in presenting her numbers."

Miss Peegé's appearances in Madison, Green Bay and Racine were equally successful, and in an article headed "Miss Peegé in Recital Gets Ovation Here," the Capital Times, of Madison, lavished praise on the singer's work.

**Karle a Busy Artist**

Theo Karle will be a busy artist throughout the latter part of February and the early part of March. This splendid young tenor will make a tour of Ohio this time, appearing in Zanesville, Athens, Columbus, Sidney, Washington Court House, Oxford, Lima, Galion, Dayton and Youngstown. His accompanist for all of these concerts will be Thomas George.

**"If You Love Me" in Print**

A new sacred song by John Pringle Scott, "If You Love Me," has been issued by Huntzinger and Dilworth, Inc. The text is from the Scripture passage, "If you love me, keep my commandments." The song is printed in two keys, for high and low voice. Three new secular songs by John Prindle Scott are scheduled for early publication by this firm also.

**Greta Masson Sings in Greenwich**

Greta Masson and Edwin Grasse gave a joint recital in Greenwich, Conn., on January 20. Miss Masson will fill a number of important dates this season, as well as some spring festivals.

# "UNQUESTIONABLY" ONE of the BEST TENORS BEFORE the PUBLIC."

—James Rogers, *Cleveland Plain Dealer*, Dec. 10, 1921.

MR. ALTHOUSE, unquestionably one of the best tenors before the public. His voice is ringing, vibrant, of pure tenor quality, and he employs it with the assurance that comes only with full mastery of vocal powers.

Mr. Althouse varied the time honored procedure of recitalists in assembling his program. There were no familiar or unfamiliar ancient airs to begin with, dull or less dull, as it might befall. The singer put his best foot forward at the outset. His first group, made up of two French songs—one of them by a Russian composer—and three Italian songs, was uncommonly attractive. It was not weighty music, BUT IT WAS ENGAGING MUSIC. AND IT WAS BEAUTIFULLY SUNG.—*Cleveland Plain Dealer*—James Rogers, Dec. 10, 1921.

**Famous Tenor Pleases at Recital**

*Althouse Shows Terrific Force Behind Beautiful Voice, Which Is Used with Rare Discriminating Value*

ALTHOUSE is essentially an artistic singer in any vehicle that he attacks and he interprets everything to his own purpose. Althouse says that he prefers the song and recital platform to opera; but his singing of the Massenet's "Manon" aria was of the stuff THAT GREAT METROPOLITAN STARS ARE MADE OF.—*Cleveland News*—Archie Bell, Dec. 10, 1921.



© Underwood & Underwood

**Althouse Excels for Orpheus Club**

*Great Tenor, in Magnificent Voice, Is Greeted with Enthusiasm*

Mr. Althouse sang first the famous aria from Gounod's "Faust," and the first notes were enough to show that his contribution to the evening's pleasure was to be magnificent and superb. NATURE ENDOWED HIM WITH A GORGEOUS VOICE.

A good tone production does not at all interfere with Mr. Althouse's ability to put over English words with great fluency and clearness.—*Springfield (Mass.) Daily Republican*, Dec. 16, 1921.

**Althouse in Fine Voice**

He has never been in more complete possession of his extraordinary vocal powers than last night. He seemed to sing with greater freedom and with a more eloquent earnestness than before. He gave the foreign group with the facility of THE FINISHED AND EXPERIENCED ARTIST.

WHEN AN ALL-AMERICAN ARTIST LIKE ALTHOUSE SCORES 100 PER CENT. IT IS TIME FOR ALL GOOD AMERICANS TO GET UP AND CHEER HIS ACHIEVEMENTS.—*Springfield Union*, Dec. 16, 1921.

## PAUL ALTHOUSE

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**Again Scores**

IN BOSTON, CLEVELAND, SPRINGFIELD, MASS.

Mr. Althouse sang the music of Faust intelligently, fervently, eloquently.—*Boston Herald*, December 7, 1921.

Mr. Althouse has a clear, ringing quality of voice which lent itself well to the part he sang, and his interpretation of the numbers was excellent. *Boston Traveler*, December 7, 1921.

Althouse is a tenor of great attainments.—*Boston American*, December 7, 1921.

Paul Althouse's brilliant voice and operatic methods made him splendidly effective.—*Boston Post*, December 7, 1921.

Paul Althouse sang the part of Faust intelligently.—*Boston Globe*, December 7, 1921.

**Management: HAENSEL & JONES, Aeolian Hall, New York**

*Kranich & Bach Piano*

## NEW YORK CONCERTS

(Continued from page 32.)

program consists of a pleasing and scintillating combination of songs and recitations, and he is at his best when he sits at the piano, singing or reciting. He is a man of imagination, and possesses to a rare degree the power to make you feel all of the sentiments that he feels. He presents to you a whole variety of characters from everyday life—types that each of us instantly recognize—and presents them, with their joys and sorrows, their foibles and their foolish mannerisms, in such a way that the effect is highly entertaining and deeply impressive by turns. A genuine entertainer is Mr. Sidney. He has won Great Britain, South Africa and Australia, and now, having recovered from the effects of a wound received in the war and the results of having been gassed, he has come to win America. Judging by his success Tuesday afternoon it will not take long. He is a welcome addition to our lighter forms of musical entertainment.

## Harriet Van Emden

Harriet Van Emden, who made such an auspicious debut earlier in the season at Aeolian Hall, was heard in a second recital in the same place on Tuesday evening, January 24. Again the young singer delighted a large and representative audience, not alone with the natural beauty of her voice, but also with her discriminate handling of it and her skill in the art of interpreting. She is an intelligent singer, but she does not make this fact too dominant a feature of her work. She prefers to give her hearers the impression that she really enjoys the message of the various composers and wants her listeners to do likewise. In this she fully succeeds.

With Werner Josten at the piano (three of Mr. Josten's songs won much favor with the audience), Miss Van Emden sang the following program: "Lungi dal caro bene," Sarti; Polissena's aria from "Radamisto," Handel, arranged by Frank Bibb; "Resta in pace, idolo mio," Cimerosa; "Alleluja," Mozart. She also gave.

An die Nachtigall.....Johannes Brahms  
Der Jäger.....Johannes Brahms  
Breit über mein Haupt dein schwarzes Haar.....Richard Strauss  
Schön sind, doch kalt die Himmelsterne.....Richard Strauss  
All' mein Gedanken, mein Herz und mein Sinn.....Richard Strauss  
Chanson d'Amour.....Ernest Chausson  
La Chanson de l'Alouette.....Edouard Lalo  
Guarda, che bianca luna.....Werner Josten  
Frühlingsnetz (New).....Werner Josten  
Schneiden (First time).....Werner Josten  
The Sprig of Thyme.....Percy Grainger  
Dutch Serenade.....S. de Lange  
The Great Awakening (By request).....A. Walter Kramer  
Wings of Night.....Wintter Watts  
Song of the Open.....Frank La Forge

## JANUARY 25

## Maximilian Rose

Despite the extremely cold weather, Town Hall was crowded to capacity with a very demonstrative audience on

Wednesday evening, January 25, the occasion being Maximilian Rose's recital.

The young violinist, who has been heard in New York many times and who has established a big following, opened his program with a group of Bach compositions, comprising the suite in E minor, "Sarabande," as well as "Rondeau et Badinerie." His other numbers were "Poème," Chausson; "Oriental Chant," Moussorgsky-Rose; "Divination by Water," Moussorgsky-Rose; caprice in E flat, Wieniawski-Kriesler (which had to be repeated); two selections by Suk—"Un poco triste" and "Burlesque"—as well as Bruch's concerto in G minor which closed the program.

That Mr. Rose pleased his audience was evidenced by the many outbursts of applause during the evening. As at previous hearings he proved himself a sincere artist. His sweet, pure and yet powerful tone was one of the outstanding features of his performance. David Sapiro accompanied him sympathetically.

## Magdeleine du Carp

An afternoon of unalloyed pleasure was provided at Carnegie Hall on January 25 by Magdeleine du Carp, the French pianist, assisted by the Philharmonic Orchestra, conducted by Josef Stransky. Her program included two of the great masterpieces of piano music—the Beethoven concerto, No. 5, in E flat major, and the Schumann concerto, op. 54. To introduce to the attention of critical New York two such war horses as these was to throw down the gauntlet valiantly, to say: "Here I am, daring to compare myself with the greatest of the great. What do you think of me?"

Well, what one must think is that Miss Du Carp came off supremely and serenely victorious. The herculean task that she set herself was none too great for her pianistic powers, and in the competition with the ghosts and the memories of the many who have played the same great works for us before, she came out by no means second best. Her force is amazing and her technique no less so. She is one of those women pianists whose playing holds little of the feminine—certainly no evidence of feminine weakness. She plays these manly, male conceptions as a man would play them, though exercising a commendable restraint (which some men do not) and playing with rare charm of sonority and color and Gallic subtlety of nuance.

Like most French musicians she possesses a genuine understanding and love for the classics and her interpretations are traditional. There was a well controlled tonal balance and a care in the use of the pedal that resulted in clarity of utterance, not only of the principal melodies, but also of the counter motives and inner voices, and the entire viewpoint was evidently informed by simplicity of thought and sincerity of ideal.

The third number on this program was a new symphonic poem by Pierné, for piano and orchestra, illustrating Victor Hugo's poem, "Songs at Twilight." It is about "those who died for their native land," a poem of heroism, and in many places the heroic orchestra was too loud for the solo instrument. It is, however, a fairly good work with a grateful and exceedingly brilliant piano part, which Miss du Carp interpreted with splendid verve and dash. There was a large audience and Miss du Carp's success was undoubted, judging by the spontaneous and enthusiastic applause.

## Artur Schnabel

Artur Schnabel gave his third New York recital on Wednesday afternoon, January 25, at Town Hall, playing the A flat major sonata by Weber, four impromptus by Schubert and the B flat minor sonata by Chopin. It was a fine program, splendidly played. Even the musicianship of Mr. Schnabel can hardly make a Weber sonata interesting for most of us nowadays, but he is an ideal interpreter of Schubert. It was sheer joy to listen to his sympathetic playing of the four impromptus. The Chopin sonata was done too in a masterly way. The funeral march was truly the acme of the expressive playing and there was real mystery in the "Wind Over the Graves" finale. Mr. Schnabel insists upon playing a sort of program that American audiences apparently do not care to hear. There were very few people to hear him in the Town Hall, but those few applauded him enthusiastically and he well deserved it.

## JANUARY 26

## Yvette Guilbert

Yvette Guilbert is ever welcome, ever new. Her art—the power of it and the versatility of it—is one of the amazing things of our generation. It is a pity that we do not all of us understand French thoroughly and completely, with all its delicate nuances and delicious shades of meaning, so that we might enjoy the Guilbert songs in the original and get out of them all that is in them. Her latest appearance, and her last appearance for some time in New York—for she sails for home in a few days—was at the Town Hall on January 26 and only served to confirm the already vivid impression of the real greatness of her art, and, no less, the real greatness of the woman. If ever there was a real, natural, unspoiled genius, surely that genius is Guilbert. She has built up an art of her own. Commencing as a music hall singer, she has built and built, studied and studied, until she has become, not only one of the world's greatest artists, but also a most faithful interpreter of long-forgotten moods. During all these years—centuries—those things lay open for the world to see. But no one saw them until Guilbert found that they were the natural precursors of the Parisian songs of her early career. She has gained the aid and artistic support of the best known artists of France, itself a guarantee if any were needed, of the sincerity of her aims. And she has given us some of the most impressive art works of the present day.

What would it serve to give in detail the program rendered on the occasion of this Town Hall recital? Surely, nothing. It remains only to add that she was assisted by her "Players"—they being her pupils—and by Edmond Rickett at the piano and Mildred Dilling with her harp, whose exquisite playing won much applause.

## New York Philharmonic Orchestra

The Thursday evening, January 26, and Friday afternoon, January 27, concerts of the city's oldest orchestra, attracted a particularly musical audience, because the program was made up of Beethoven's seventh symphony and orchestral

excerpts from the Wagner operas, including the prelude and "Love Death" from "Tristan." The conductor and his orchestra were in splendid fettle and gave the familiar numbers with all the devotion, finish, and fine spirit to which this town has become accustomed of recent years in the renderings of the Philharmonic. The audiences at the two concerts were not sparing of their appreciation and applause.

## New York Symphony Orchestra: Prokofieff Soloist

The principal item in the program of the New York Symphony Orchestra, Albert Coates conductor, at Carnegie Hall Thursday afternoon, January 26 (repeated on Friday evening), was the new concerto for piano—the third, in C major—by Serge Prokofieff, with the piano part played by the composer. This concerto, although begun in 1918, was only finished in October, 1921, and had been played but once before by the composer, with the Chicago Symphony Orchestra, on December 16, 1921. It is as a whole rather more tame than one had been led to expect by Prokofieff's other works. The whole first movement is built up on two themes that are really good tunes—one fast and the other slow and lyric—quite in conventional manner except that the lyric tune begins the movement in the orchestra and the fast tune only comes with the entrance of the piano. In this movement there are some effective and ingenious combinations of the piccolo with the upper notes of the piano, a very clever effect. How the purists who objected to the introduction of the famous triangle note in the orchestra part of a Liszt concerto would be astonished and dismayed if they could hear castanets and tambourines repeatedly used in this Prokofieff concerto, although, peculiarly enough, there is nothing Spanish in its character! The second movement is a theme with five variations. The theme itself is another real and attractive tune and sounds like a minuet until one realizes that it is in even time. The working out of the variations is particularly easy to follow, as the composer has thoughtfully placed a sort of orchestral "amen" at the end of each one and concludes the movement with the repetition of the theme by the orchestra, to which the piano plays a particularly ingenious accompaniment of staccato chords. The finale, dashing and vigorous, is not so interesting in its material as the other two movements. On the whole it is the most interesting work of Prokofieff's that the writer has heard. The technical difficulties appear to be very severe but they were faced without flinching by the composer, who was the recipient of long and well deserved applause at the close.

The concert began with a suite arranged by Glazounoff and Steinberg from Rimsky-Korsakoff's "Le Coq d'or." Mr. Coates, for many years in Russia, understands this music much better than any conductor that has ever led it at the Metropolitan. Its beauty and brilliancy made one sigh for its inclusion in the Metropolitan repertory, preferably with Mr. Coates as guest conductor. To end with there was an excellent performance of the first Brahms symphony, a work which Mr. Coates had already directed to the approval of critics and public when here last year.

## John Meldrum

There were several novelties on the interesting program which John Meldrum presented at his piano recital at Aeolian Hall on the evening of Thursday, January 26, works by Deems Taylor and Emerson Whithorne being given their first performance in New York.

Mr. Meldrum played two movements—the second and third—from the Whithorne suite, "New York Days and Nights," and in describing the work perhaps it would be just as well to quote Mr. Whithorne's own annotations:

"The first movement of my work—On the Ferry—depicts the early morning crowds crossing to Manhattan. Over a sonorous melody, rather in the folk-tune manner, there is the continual movement of water as the ferry winds its way through the river traffic. The mood is joyous: spring sunshine, sparkling waves, and happy workers."

"The second movement—The Chimes of St. Patrick's—is in strong contrast to the first part. There is heard the tumultuous chiming of bells, and through their sound the great organ intones a solemn Dies irae. This has been transcribed from a Gregorian chant with a careful consideration of tone values, producing a free alternation between five-four and four-four measure."

"We are then carried to Pell Street, Chinatown. It is night and from an oriental cafe floats an ancient Chinese melody, 'The Fifteen Bunches of Blossoms,' a melody which has regaled many a feat in the land of lanterns."

"And the fourth and last movement takes us by a quick transition from this opium-scented atmosphere to bustling Times Square."

The other numbers to be played for the first time here were a prelude and poem by Deems Taylor and Lazare Saminsky's "Conte Hebraïque," the last mentioned selection being given its first performance in America. This work was written by the Russian composer in Jerusalem and has been published abroad. It is understood that it also will be published in this country.

Schumann's "Des Abends," prelude, aria and finale by Cesar Franck, a group by Chopin and three numbers by Rachmaninoff completed this program of unusual interest.

A large and appreciative audience enthusiastically received Mr. Meldrum, for he again played with his accustomed fine style, with vigor or with beauty of tone in accordance with the demands of the composition, and his use of the pedal also was commendable. This young pianist is a sincere young artist and has a large following in New York.

## JANUARY 27

## Augusta Cottlow

A large audience welcomed Augusta Cottlow at her Aeolian Hall recital on January 27 and listened with evident enjoyment to one of the most interesting and unconventional programs that has been played here for some time. Busoni made his appearance—rare enough to be almost a novelty—both as composer and arranger. As arrange, he was responsible for the pianistic form of a toccata—prelude, adagio and fugue—in C major by Bach, a powerful work and one that immediately got and held the attention of the audience and proved to be a most excellent program opener. It was played with dash, rhythmic force and fervor by Miss Cottlow. Following this there

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were two Schubert-Liszt arrangements—"Sei mir gegruesst" and "Das Wandern"—and a set of Chopin favorites, terminating in a splendid interpretation of the scherzo in C sharp minor, played with poetic charm, warmth and fullness of color, and unsurpassed phrasing. It was such a reading as would have delighted the creator of this great work.

Let us Americans be thankful that there is one great artist who is not deaf to the importance of MacDowell and who can find time and space on her programs for a work of this great American! She played his "Sonata Tragica," and read into it all of the tragic intensity by which it was inspired, giving its rendition a splendid tonal balance, crispness of rhythm and commendable taste and finish. Finally there were four studies by Busoni on American Indian melodies and a Liszt rhapsody.

Miss Cottlow was tendered an enthusiastic reception and played several encores.

## JANUARY 28

### John Powell and the Duo-Art Piano

Those who attended the lecture-recital of John Powell at Aeolian Hall on Saturday evening, January 28, where he appeared in conjunction with the Duo-Art piano, heard the American composer in a new role and in one for which he soon proved his competency. This was not surprising, as his compositions are among the most characteristic of modern American music, in at least one field of which—the negro influence—he is recognized as a specialist and an authority.

Mr. Powell divided his subject, "Americanism in Music," into six sections—Indian, negro, Stephen Foster, popular or ragtime, ultra-modern and Anglo-Saxon folk music, the last being the most important to his mind. Before considering each of these currents of influence in detail, he sketched in broad outlines the dominant power of nationalism at the present day, due in great part to the World War. Then, in analyzing American nationalism, he pointed out the varying elements of which the American people is composed, and the clashing of later national cultures with the original Anglo-Saxon heritage.

The composer was particularly interesting in his treatment of the negro influence. Southern by birth, he has been able to clear up the origin of much of the music usually attributed to that race, including the Stephen Foster melodies which, he said, are not of negro origin but closely akin to German folk music, and the so-called negro spirituals, usually old hymn tunes modified and distorted by characteristic negro rhythms. True negro music, he stated, is rarely heard by the white man and differs widely from that usually classified as such. His treatment of the Stephen Foster influence, especially as it affected Dvorak—the large of the "New World" symphony is a variation of "Oh Susanna" and the popular "Humoresque" of the "Suwanee River," paid full tribute to the manner in which Foster has affected American music since his time, not only through the universal popularity of his songs but also through his influence on the composers who have followed him.

Mr. Powell is no modernist in the ultra sense of that term. In fact he considers the influence exercised on the American composer by that school a detrimental one. The attempt to create a new musical idiom he thinks analogous to the constant attempts to create new spoken languages which carry within them the inherent seeds of failure. But neither is he a dogmatist on this subject, as was shown in his discussion of Griffes' "White Peacock," when he pointed out that the use of modern dissonances in this composition was largely decorative, giving almost the effect of super-harmonies, its organic and structural form remaining within natural musical evolution. His attack was reserved largely for the work of the extremists.

In Anglo-Saxon folk music Mr. Powell sees the dominant influence in the future of American national composition. Recognition of this important contribution, he said, began only a comparatively few years ago. The influence which this mass of collective music has already exercised and the growth in its appreciation have been constant since that time. In the musical illustrations of this section of his lecture he included Grainger's "Mock Morris," two movements from his own suite, "At the Fair," and one from "In the South," and Guion's well known setting of "Turkey in the Straw."

During the evening the Duo-Art piano gave a convincing exhibition of its capabilities for use in musical education work. With but few exceptions, the illustrations under each group were reproduced by this instrument, the pianists whose recordings were played including Percy Grainger, Harold Henry, Arthur Friedheim, Mr. Powell himself, Charles Wakefield Cadman, Rudolph Ganz, Lester Donohue, Prokofiev, and Griffes, whose recording of his own "White Peacock" was made only a short time before his death. Mr. Powell in person played his own "Elegie Negre," "Poeme Erotique," the "Banjo Picker" from his suite "At the Fair," and, alternating with the Duo-Art, the "Pioneer Dance," from his suite "In the South." He was also compelled to give several encores at the conclusion of the program.

## JANUARY 29

### New York Symphony Orchestra: Lucien Schmit, Soloist

Goossens' "Four Concerts" was the novelty brought out by the New York Symphony orchestra under Albert Coates on Sunday afternoon, January 29, in Aeolian Hall, the titles being "The Gargoyles," "Dance Memories," "A Walking tune" and "The Marionette Show." Since coming to America, Mr. Coates has plainly shown his preference towards featuring works by English composers. While one would not wish to advise the guest conductor what, or what not to do, it appears that he is somewhat overtaxing the patience of his audiences here.

The Goossens number, or numbers programmed as "Concerts," might just as well be called "eccentricities," or even "nightmares." They are absolutely devoid of melodic content. Laughter among the audience and members of the orchestra was heard after each number.

The concert opened with a clever arrangement by Alexander Siloti of the Vivaldi concerto. This concerto grosso

was originally written for strings. It is in three movements. Mr. Siloti's transcription for strings and woodwind is ingeniously worked out. It is true music and worthy of repetition.

Lucien Schmit, first cellist of the New York Symphony Orchestra, played with authority Saint-Saëns concerto in A minor. The orchestral accompaniment given him was not all that could be desired, as Mr. Coates often lagged behind. But despite these shortcomings Mr. Schmit gave an excellent demonstration of his facile technique, sweet and singing tone, as well as musicianship.

The closing number—symphonic fantasy, "Francesca di Rimini," by Tchaikowsky—was presented in a cold, indifferent manner. Power, power and still more power predominated in Mr. Coates' reading, tonal gradation being entirely absent.

### Germaine Schnitzer

Mme. Germaine Schnitzer has created for herself a regular following in New York, and when she played at Town Hall on Sunday afternoon, January 29, there was a large audience to hear her. The principal items of her program were a sonata by Paradies, Beethoven's sonata (op. 110), the Schumann symphonic studies, a Chopin group, and works by Chabrier, Massenet and Saint-Saëns. That Mme. Schnitzer has command of a wide range of styles was shown at the very beginning in her interpretations of the two sonatas which differ so markedly from each other. Her playing of the Schumann studies was truly impressive, and in the Mozart number there was real charm and delicacy. Chopin has always been one of Mme. Schnitzer's friends among the composers and her sympathetic delineation of the French numbers of the final group recalled the fact that Mme. Schnitzer is a Parisian and studied under Paris masters. In particular the Saint-Saëns toccata was a masterpiece of bravura. Applause there was a-plenty, calling for numerous extra numbers.

### Raisa, Rimini and the Cleveland Orchestra

Rosa Raisa and her husband, Giacomo Rimini, two Chicago favorites, appeared at the Hippodrome on Sunday evening, January 29, sharing the program with the Cleveland Symphony Orchestra which was ably directed by its assistant conductor, Arthur Shepard. Mme. Raisa, looking very fit in a cream colored gown and a small hat with paradise feathers, sang that most difficult of arias, "Casta Diva," and did it exceedingly well. She has one of the largest and purest dramatic soprano voices in existence today, and this season, at last conscious of its power, sings without the forcing which has sometimes detracted from her work in previous years. In response to the tremendous wave of applause, she sang "Vissi D'Arte" for an encore and later a group of Russian and German songs with piano, adding "Eli, Eli" as an extra number, which brought down the house. Giacomo Rimini sang the "Toreador" song from "Carmen" for his first number with orchestra, adding two extra numbers with piano in response to the applause, and giving in the latter half of the program an Italian group including numbers by Mascagni, Buzzi-Peccia and Tosti, as well as several encores.

The Cleveland Orchestra played the Sibelius "Finlandia," the final movement from the fourth Tchaikowsky symphony, and the "Rakoczy March," three noisy and spirited pieces, in a noisy and spirited manner, much to the approval of the audience. An added number was the "Meditation" from "Thais," the solo of which was played with exquisite tone by the concertmaster.

### New York Philharmonic Orchestra

Carnegie Hall, on a Sunday afternoon when the Philharmonic Society plays there, is as full of music enthusiasts as the large edifice possibly can hold. Last Sunday was no exception to the rule, and the sight must have gladdened Conductor Strinsky's heart, for these days mark his final period here this season before his departure for baton activity abroad as a guest with various European orchestras. The "Eroica" symphony was read with the

kind of Beethoven spirit that the audience liked, to judge by the warmth of the favor with which the performance met. Tchaikowsky's "Francesca da Rimini" had a spirited and technically brilliant hearing. The "Andante Cantabile" and "1812" were the closing numbers. The orchestra was in its best form. At the end of the program the Strinsky honors took on the aspect of an ovation, obligated with flowers, and his good bye bows had to be kept up for a considerable time, even after he had made a gracious speech.

### Charles Troxell Features Chappell-Harms Songs

At the first concert of the season given by the Caldwell Choral Society under the direction of Irvin T. Francis, Charles Troxell, tenor, was the soloist. His second group of songs was made up of "Thank God for a Garden" (Teresa Del Riego); "There is No Death," the well known song by Geoffrey O'Hara, and the "Blind Ploughman," by R. Coningsby Clarke, all three numbers belonging to the standard catalogue of Chappell-Harms, Inc. Mr. Troxell sent the following letter to the above mentioned publishers following the concert: "Here is a program where I sang some of your publications. I also teach. 'Thank God for a Garden,' 'is surely a beautiful, as well as useful, song.'"

### Josef and Rosina Lhevinne in Joint Recital

Josef Lhevinne will be heard in recital in Brooklyn February 6, and two days later will give a joint recital with Rosina Lhevinne at Troy, N. Y.

### Walter Anderson Moves Offices

Walter Anderson has moved his offices to suite 713-14, at 1452 Broadway, the Calvert Building, 41st street and Broadway.

## OBITUARY

### Carlo Enciso

Carlo Enciso, the young Mexican tenor who made his debut at a Riesenfeld theater last May, died of pneumonia on January 25 at his home, 334 West 46th Street.

Mr. Enciso was ill for only a short time. He was born in Mexico City twenty-four years ago and at the age of nineteen had already won for himself considerable reputation as a young singer of promise. A big future seemed to be ahead of him when he came to New York about a year ago to continue his vocal studies. Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theaters, heard him sing and was sufficiently impressed with the fresh quality of his voice and his natural ability to give him a three years' contract. The body will be sent home to Mexico City to his relatives there.

### Max Knitel-Treumann

At a recent meeting of the New York Singing Teachers' Association, a resolution of regret was passed at the death of one of its charter members, Max Knitel-Treumann, who died quietly and suddenly of heart failure at his home on December 28.

A graduate of the Munich Conservatory, he was awarded the "Königswarter Ehrenpreis," which had not been won in five years. In 1880, at the urgent solicitation of Theodore Thomas, he gave up a contract for that year and came to America. Here he sang with great success under Theodore Thomas, Seidel, Damrosch, Van Der Stucken. After several years of public singing, he devoted himself entirely to teaching and was thus actively occupied up to the day of his death.

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## NOTED TEACHERS AND GUEST TEACHERS AN IMPORTANT FEATURE AT THE CHICAGO MUSICAL COLLEGE

The Chicago Musical College, one of the oldest musical schools in America, was founded in 1867 and incorporated under the laws of Illinois in 1877. One of the most notable features of its plan to make the course of study as complete and as attractive as possible, has been its engagement of noted teachers as guest teachers, including, in the vocal department, Oscar Saenger, Herbert Witherspoon, Florence Hinkle, Mme. Delia Valeri, Percy Rector Stephens; in the piano department, Percy Grainger; in the organ department, Clarence Eddy, and in the violin department, Leopold Auer. The plan of inviting guest teachers has been of such triumphal success and has accomplished so much for the students who have availed themselves of the guidance of famous artists, that the Chicago Musical College has made it an annual feature.

Carl D. Kinsey, who was for ten years secretary and treasurer of the Apollo Musical Club and is now business manager of the Chicago North Shore Music Festival, is also vice-president and general manager of the Chicago Musical College, and he sees fit to make the regular school year as attractive to students as the summer master school. A feature of great interest and value, which has been added to the curriculum, is the course for teachers and the repertory class conducted by Glenn Dillard Gunn. The course comprises eighty hours, two hours a week for the full school year of forty weeks. A lecture of one hour's duration is followed immediately by a demonstration class of like duration. The theories developed in the lecture are thus given immediate and practical demonstration. Mr. Gunn's notable accomplishments as a pianist and a teacher are too well known to the musical public of America to require enumeration here. Among his pupils may be mentioned Moissaye Boguslawski.

### MOISSAYE BOGUSLAWSKI.

Mr. Boguslawski is now teaching at the Chicago Musical College, where he is one of the most successful instructors in the piano department. His brilliant achievements have brought him an enviable reputation as a performer who is more than ordinarily gifted. His recitals in New York and Chicago have won eulogistic reviews from the critics, and remarkable interest in his work has been manifested by the public. As an instructor he has accomplished results as brilliant as those which he has accomplished as a performer.

In the vocal department are to be found such artists as Adolf Muhlmann, Mabel Sharp Herdieu and John B. Miller.

### ADOLF MUHLMANN.

The name of Adolph Muhlmann is well known to every lover of operatic art. He was leading baritone of the Metropolitan Opera in New York for many years, and sang for six years at the Breslau Opera House in Petrograd, also at Covent Garden in London, and in all the principal theaters of Europe. As a teacher he has won reknown in Berlin, where he instructed a large class and where he laid the foundation of an enviable reputation in the pedagogic branch of his art. Throughout America and especially in Chicago he has a large following and many

of his graduate students are now occupying responsible positions in the musical world.

### MABEL SHARP HERDIEN.

Mabel Sharp Herdieu, whose reputation as a concert singer is also nation wide, and whose skill as an oratorio artist has brought her reengagements as soloist no fewer than ten consecutive times with the Chicago Apollo Musical Club alone, and she has also appeared with the Chicago Symphony Orchestra at the Evanston Festival and with the leading orchestra and choral societies of this country. She has been as successful in the studio as on the stage, and the success of her many students reflects credit upon her method, which is the one of her late teacher, Mrs. O. L. Fox.

### JOHN B. MILLER.

John Miller has won wide recognition as a tenor, under the guidance of William Shakespear, in London, and Jacques Bouhy in Paris. He has sung with leading orchestras and choral societies in many of the leading cities of this country. He has had much experience and gratifying success as a teacher at the College.

### LEON SAMETINI

In the violin department the Chicago Musical College boasts of one of the foremost young virtuosos of the day, Leon Sametini, who gave up a large class of students, which he was instructing in London and concert tournees in the Old World, in order to come to Chicago. To the fine reputation which Mr. Sametini has gained in Europe and Australia as a violin virtuoso, has been added new laurels achieved in this country. He has appeared as soloist with the Chicago Symphony Orchestra and the Chicago Grand Opera Company, and substituted for Mischa Elman when the violinist was unable to appear at a Chicago Symphony Orchestra concert for which he had been engaged. He was also specially engaged by Eugene Ysaie as solo artist for the concerts of the Cincinnati Orchestra last fall. His unusual talent for imparting to others the knowledge which he possesses in so superlative a degree has been responsible for the development of many brilliantly equipped violinists.

### ORGAN DEPARTMENT.

The fame and the wide experience of Clarence Eddy make this distinguished organist a notable acquisition to the organ department of the institution. His name is known from coast to coast and his accomplishments have also won him distinction in Europe. His success as a teacher has been extraordinary and his pupils are constantly achieving new success as a result of his teaching.

If the above mentioned teachers are particularly mentioned in this article it is due to the fact that only their pictures were available to the writer. However, there are many other instructors at the Chicago Musical College, whose reputation is also far spread. Among them may be mentioned Maurice Aronson, Edward Collins, Vera Kaplun-Aronson, Max Kramm, Alexander Raab, Louis Victor Saar in the piano department; Belle Forbes Cutter, Arthur Dunham, Rose Lutiger Gannon, Richard Hageman, Theodore Kratt and Edoardo Sacerdote in the vocal department, be-

sides many other well known instructors in the piano, vocal, violin, organ, harmony, composition, counterpoint, canon and fugue departments.

Dr. F. Ziegfeld, who founded the school, is President Emeritus, and Felix Borowski, the well known composer and critic of international reputation, is the president. R. D.

### Canadian Engagements for Anderson Artists

Following is a list of the Canadian dates booked for his artists by Walter Anderson, the manager, of New York: January 7, Frank Cuthbert sang in Montreal; January 9, Pauline Watson played in Ottawa, and Mr. Cuthbert was heard in London; January 10, Mr. Cuthbert appeared in Toronto; January 11, Miss Watson played in Kingston and two days later found her in Brantford; February 1, Mildred Bryars sang in Hamilton and the next day in St. Thomas; February 3, Pauline Watson plays in Quebec, and April 27, Lyell Barber is booked for Toronto.

### Second Philadelphia Date for Bach Choir

At an executive meeting held on January 20 a resolution was passed accepting the invitation of Edward Bok, president of the Academy of Music Corporation, for the Bach Choir of Bethlehem to sing a second time in the Academy of Music in Philadelphia, the date being fixed for November 4, 1922. The choir will of course appear under the skilful baton of Dr. J. Fred Wolle.

This afternoon, February 2, Dr. Wolle is scheduled to give a lecture recital on "Bach and His Organ Works," before the members of the Schola Cantorum in New York. Another forthcoming engagement for this conductor and organist is at Northfield, Minn.

### Marion Veryl Gaining Recognition

During her absence from this country, Marion Veryl has diligently studied the latest additions to the French and German song literature, and her recent recitals have been accompanied with much success. The report of the fine recitals which this artist is giving, usually accompanied at the piano by Carl Bernthaler, American pianist, is spreading rapidly through the country, and in consequence the number of engagements is increasing. A late addition to the list was her Detroit joint recital with Percy Grainger on January 24.

### An Appreciation of Berta Reviere

The following letter of appreciation was received by Annie Friedberg, the manager of New York, after Berta Reviere's first appearance in Columbia, S. C.:

Dear Miss Friedberg:

I have been meaning to write to you for the purpose of telling you about Berta Reviere's recital here. She sang really delightfully. She has so much charm and "put her things across" so well that I want to tell you just what the reaction of the audience was like. People liked her so much—she is so appealing.

Cordially,

(Signed) H. BELLAMANN,  
Dean Chicora School of Music.

SOME OF THE TEACHERS AND GUEST TEACHERS AT THE CHICAGO MUSICAL COLLEGE



Above: Clarence Eddy (Hartsok photo), Mabel Sharp Herdieu (Matzene photo), Glenn Dillard Gunn (Matzene photo), Adolf Muhlmann (Duguerre photo). Below: John B. Miller (Beidler photo), Moissaye Boguslawski (Apeda photo), Leon Sametini (Schroeder photo).

CARL D. KINSEY,  
vice-president—general manager of the  
Chicago Musical College. (Moffett photo.)

## WHERE THEY ARE TO BE

From February 2 to February 16

- Alcock, Merle:**  
St. Louis, Mo., Feb. 7.
- Artone Quartet:**  
Detroit, Mich., Feb. 14.
- Baroni, Alice:**  
Washington, D. C., Feb. 3-4.  
Charleston, S. C., Feb. 6-7.  
Savannah, Ga., Feb. 9.  
Jacksonville, Fla., Feb. 11.  
New Orleans, La., Feb. 13.  
Mobile, Ala., Feb. 15.  
Birmingham, Ala., Feb. 16.
- Boston Symphony Orchestra:**  
Brooklyn, N. Y., Feb. 3.  
Cambridge, Mass., Feb. 9.
- Braslaw, Sophie:**  
Detroit, Mich., Feb. 2-3.  
Coffeyville, Kan., Feb. 6.  
Concordia, Kan., Feb. 8.  
Salina, Kan., Feb. 10.  
Minneapolis, Minn., Feb. 13.
- Bryans, Mildred:**  
St. Thomas, Ont., Feb. 2.  
Fredonia, N. Y., Feb. 3.
- Buhlig, Richard:**  
Los Angeles, Cal., Feb. 10.
- Butt, Clara:**  
Vancouver, B. C., Feb. 7.
- Cleveland Orchestra:**  
Hamilton, Ont., Feb. 2.  
Buffalo, N. Y., Feb. 3.  
Olean, N. Y., Feb. 4.
- Criterion Male Quartet:**  
Salisbury, Md., Feb. 6.  
Mamaroneck, N. Y., Feb. 7.  
York, Pa., Feb. 9.  
Montclair, N. J., Feb. 10.
- Crosby, Phoebe:**  
Gainesville, Ga., Feb. 7.
- Curtis, Vera:**  
Sault Ste. Marie, Mich., Feb. 1.  
New Bedford, Mass., Feb. 12.
- De Kyser, Marie:**  
Williamson, Conn., Feb. 6.
- Dux, Claire:**  
Lynchburg, Va., Feb. 6.  
Chicago, Ill., Feb. 10-11.
- Fanning, Cecil:**  
Danville, Ill., Feb. 3.  
Murfreesboro, Tenn., Feb. 6.  
Shaw, Miss., Feb. 8.  
Natchez, Miss., Feb. 10.  
Red Springs, N. C., Feb. 16.
- Flonzalety Quartet:**  
Greenville, S. D., Feb. 3.  
Atlanta, Ga., Feb. 4.  
Charleston, S. C., Feb. 5.
- Richmond, Va., Feb. 8.**  
Charlottesville, Va., Feb. 9.  
Baltimore, Md., Feb. 10.  
Philadelphia, Pa., Feb. 12.  
Washington, D. C., Feb. 13.  
N. W. Britain, Conn., Feb. 14.  
Boston, Mass., Feb. 16.
- Gerhardt, Elena:**  
Newark, N. J., Feb. 7.  
Indianapolis, Ind., Feb. 13.  
Aurora, N. Y., Feb. 15.
- Hackett, Arthur:**  
Lansing, Mich., Feb. 10.
- Heifetz, Jascha:**  
Boston, Mass., Feb. 5.  
Washington, D. C., Feb. 7.  
Baltimore, Md., Feb. 8.  
Montclair, N. J., Feb. 10.  
Albany, N. Y., Feb. 14.
- Hess, Myra:**  
Toronto, Can., Feb. 2.  
Cambridge, Mass., Feb. 9.  
Galveston, Tex., Feb. 15.
- Hinkle, Florence:**  
Sault Ste. Marie, Mich., Feb. 3.  
Grand Rapids, Mich., Feb. 7.  
Port Huron, Mich., Feb. 9.
- Holmquist, Gustaf:**  
Chicago, Ill., Feb. 16.
- Howell, Dicie:**  
Detroit, Mich., Feb. 14.
- Illingworth, Nelson:**  
Pittsburgh, Pa., Feb. 16.
- Jeffrey, Helen:**  
Lawrenceville, N. J., Feb. 11.
- Jollif, Norman:**  
Englewood, N. J., Feb. 7.
- Konecny, Josef:**  
Belleville, Kan., Feb. 2.  
Ellsworth, Kan., Feb. 6.  
Sterling, Kan., Feb. 7.  
Kingman, Kan., Feb. 8.  
Pratt, Kan., Feb. 10.  
Yates Center, Kan., Feb. 13.  
Girard, Kan., Feb. 14.  
Osage City, Kan., Feb. 16.
- Kouns, Nellie and Sara:**  
Menominee, Mich., Feb. 13.
- Kubelik, Jan:**  
Hartford, Conn., Feb. 2.  
Greenville, S. C., Feb. 8.  
Nashville, Tenn., Feb. 10.
- Land, Harold:**  
Pittsburgh, Pa., Feb. 15.
- Lawson, Francesca Kaspar:**  
Washington, D. C., Feb. 2.  
Mansfield, Pa., Feb. 10.  
Alliance, Ohio, Feb. 12.
- Salisbury, Pa., Feb. 14.**  
Norfolk, Va., Feb. 16.
- Letz Quartet:**  
Brooklyn, N. Y., Feb. 6.  
Forayth, Ga., Feb. 9.  
Hollins, Va., Feb. 11.  
Roanoke, Va., Feb. 12.  
Chapel Hill, N. C., Feb. 13.  
New Bern, N. C., Feb. 14.
- Lhevinne, Josef:**  
Brooklyn, N. Y., Feb. 6.  
Troy, N. Y., Feb. 8.
- Lhevinne, Rosina:**  
Troy, N. Y., Feb. 8.
- Azier, Guy:**  
Milton, Mass., Feb. 5.  
Holyoke, Mass., Feb. 7.  
Chicago, Ill., Feb. 11.  
Chicago, Ill., Feb. 12.  
Lima, O., Feb. 14.  
Cleveland, O., Feb. 15.  
Buffalo, N. Y., Feb. 16.
- Milligan, Harold:**  
Delaware, O., Feb. 7.
- Morini, Erika:**  
Ann Arbor, Mich., Feb. 3.
- Murphy, Lambert:**  
Fall River, Mass., Feb. 5.  
McKeesport, Pa., Feb. 9.
- Namara:**  
New Wilmington, Pa., Feb. 8.  
Peoria, Ill., Feb. 10.
- Nevin, Olive:**  
Delaware, O., Feb. 7.
- Nielsen, Alice:**  
Providence, R. I., Feb. 5.
- Pattieri, Tino:**  
Louisville, Ky., Feb. 7.
- Pattison, Lee:**  
Milton, Mass., Feb. 5.  
Holyoke, Mass., Feb. 7.  
Chicago, Ill., Feb. 12.  
Lima, O., Feb. 14.
- Patton, Fred:**  
Peachkill, N. Y., Feb. 7.
- Pavloska, Irene:**  
Battle Creek, Mich., Feb. 6.
- Peegé, Charlotte:**  
Oklahoma City, Okla., Feb. 4.  
Dallas, Texas, Feb. 6.  
Pt. Worth, Texas, Feb. 9.  
San Antonio, Texas, Feb. 11.  
Galveston, Texas, Feb. 14.  
Houston, Texas, Feb. 16.
- Philadelphia Orchestra:**  
Washington, D. C., Feb. 14.  
Baltimore, Md., Feb. 15.
- Price, James:**  
Detroit, Mich., Feb. 14.
- Rachmaninoff, Sergei:**  
Chicago, Ill., Feb. 5.  
Grand Rapids, Mich., Feb. 6.  
Detroit, Mich., Feb. 7.  
Poughkeepsie, N. Y., Feb. 10.
- Reuter, Rudolph:**  
Boston, Mass., Feb. 6.  
Chicago, Ill., Feb. 15.
- Reyes, Juan:**  
New Rochelle, N. Y., Feb. 14.
- Roberts, Emma:**  
Grand Rapids, Mich., Feb. 3.  
Youngstown, O., Feb. 6.
- St. Olaf Lutheran Choir:**  
Fort Wayne, Ind., Feb. 2.  
Rock Island, Ill., Feb. 3.  
Minneapolis, Minn., Feb. 6.
- Schelling, Ernest:**  
Detroit, Mich., Feb. 5.  
St. Louis, Mo., Feb. 10-11.
- Schumann-Heink, Ernestine:**  
Missoula, Mont., Feb. 6.  
Boise, Idaho, Feb. 13.
- Sousa's Band:**  
Jacksonville, Fla., Feb. 2.  
Orlando, Fla., Feb. 3.  
St. Petersburg, Fla., Feb. 4.  
Tampa, Fla., Feb. 5.  
Havana, Cuba, Feb. 7-11.  
Key West, Fla., Feb. 13.  
Miami, Fla., Feb. 14.  
Daytona Beach, Fla., Feb. 15.
- Sparks, Lenora:**  
Marshall, Tex., Feb. 8.  
Lafayette, La., Feb. 10.  
Orange, Tex., Feb. 14.  
Beaumont, Tex., Feb. 15.
- Stanley, Helen:**  
Los Angeles, Cal., Feb. 2.  
Tacoma, Wash., Feb. 6.  
Portland, Ore., Feb. 8.  
Yakima, Wash., Feb. 10.
- Swinford, Jerome:**  
Cranbury, N. J., Feb. 4.  
Providence, R. I., Feb. 7-8.
- Thomlinson, Ralph:**  
Mamaroneck, N. Y., Feb. 5.
- Tyrone, Ada:**  
Stamford, Conn., Feb. 12.
- Watson, Pauline:**  
Quebec, Can., Feb. 3.  
Troy, N. Y., Feb. 6.  
Poughkeepsie, N. Y., Feb. 8.  
Easton, Pa., Feb. 10.  
Elmira, N. Y., Feb. 13.  
Shamokin, Pa., Feb. 15.

## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

Manuscripts are submitted at the risk of the composer

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

Mrs. F. S. Coolidge—\$1,000 for a string quartet. Contest ends April 15. Hugo Kortschak, Institute of Musical Art, 120 Claremont avenue, New York City. William Burnett Tuthill, 185 Madison avenue, New York.

The National Federation of Music Clubs—\$1,000 for composition, the style of which is to be designated later; \$500 (prize offered by Mrs. F. A. Seiberling) for a chamber music composition for oboe, flute, violin, piano and two voices. Ella May Smith, 60 Jefferson avenue, Columbus, Ohio.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Competition ends March 1. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Chicago Musical College—Seventy-three scholarships. 624 South Michigan avenue, Chicago, Ill. Baylor College—Scholarships ranging in value from \$105 to \$225 for high school students only. Contest ends in the spring. Baylor College, Belton, Tex.

New York School of Music and Arts—Ralph Leech Sterner offers scholarship to voice student and Frederick Riesberg offers scholarship to piano student. New York School of Music and Arts, 150 Riverside Drive, New York.

music hours have been greatly appreciated by the public and the church is always crowded with music lovers. Miss Klink's numbers included the great composer's "Sweeter Sing the Birds on High," "The Virgin's Cradle Song" and the favorite "Serenade."

## Rogers Pupils in Concert

Marjorie Greiner, soprano; Floyd Daggett, tenor, and Raymond Freeman, baritone, pupils of Francis Rogers, gave a vocal concert at the East Side Y. M. C. A. on Saturday evening, January 21. Dr. E. F. Bishop, of Savannah, Ga., bass, who has been studying with Mr. Rogers since October, has been engaged by W. R. Chapman for a three weeks' tour through Maine in March.

## Now in America TAMAKI MIURA

Japanese Prima Donna

Season 1921-22

Now Being Booked in Concert, Recital and Opera

American Management

JULES DAIBER, Aeolian Hall New York

## MacPhail School's Rapid Growth

The MacPhail School of Music and Dramatic Art, of Minneapolis, has had one of the quickest growths of any big school in this country. Founded fourteen years ago, the enrollment today is probably as large, if not larger than any school of music in the country. Its students now number over 4,000, its teachers number 100, and its sixty-four studios no longer suffice for the accommodation of its growing clientele. Next summer a new building will be erected on the corner of La Salle Avenue and 12th street, of fireproof construction, four stories in height covering the frontage on La Salle Avenue of 160 feet. The equipment calls for five pipe organs and an auditorium seating 500 persons.

Courses of study lead to the degree of Bachelor of Music, to the graduates' diploma, and to the granting of certificates. The Chautauqua department is in charge of Mrs. Edna Thomas-Gordon, who is a graduate of the Northwestern University of Chicago and Evanston (Ill.). She has had six years' experience with the Midland Chautauqua and Brown Lyceum, having also been chosen by the National Republican Committee to introduce first voters to President Harding during the campaign in 1921.

During the coming year, Glenn Dillard Gunn, the well known pianist and pedagogue of Chicago, and Harrison Wall Johnson will present a group of their advanced pupils in piano recitals. Clara Williams and Harry Phillips, from the department of voice, number many of the city's leading professionals among their pupils. George Klass and J. Rudolph Peterson, from the department of violin, devote themselves entirely to large classes of students. Hamlin Hunt, Stanley R. Avery, J. Victor Bergquist, James Lang and Frederick W. Mueller will teach the theoretical subjects required for graduation.

Thaddeus P. Giddings has arranged to broaden the public school music curriculum to include a larger amount of practice teaching and observation for students in the department. Maude Moore and John Seaman Gurns have planned a number of dramatic evenings to be given during the winter months.

The new year brought a larger enrollment in the MacPhail School of Music for the opening of the midwinter term on January 4 than ever before, according to William MacPhail, president of the school.

## Hurlbut Artist at D. A. R. Meeting

Gertrude Early, coloratura soprano, scored a pronounced success at a recent meeting of the Daughters of the American Revolution, held at the Hotel McAlpin. She was especially happy in a group of French songs, her voice of crystal clarity and effortless top tones completely winning her audience. Her French diction was a delight, the text being used as a perfect medium for the various moods of the songs. She is an artist from the studio of Harold Hurlbut.

## Cecil Forsyth's "Tobacco" Popular

The well known Arundel (England) Male Voice Choir included on its program of December 14 three part-songs, Brahms' "The Lawyer's Invocation to Spring" and "A Nutshell Novel," by Cecil Forsyth. Cecil Forsyth's "Tobacco," a recent humorous number, has been selected for the next concert of the Mendelssohn Choir, Chicago, and

will also appear on the Banks Glee Club spring program. It is published by J. Fischer & Bro., New York.

## Harold A. Loring's Good Season

Harold A. Loring, the lecturer and recitalist on American Indian music, and his Indian assistant are having a good season. Their appearances last month included, in addition to Lansing, Mich., on January 23, also Alma College, Alma, Mich., on January 29; Mt. Pleasant, Mich., State Normal, January 28, and Saginaw, Mich., on January 31.

## Klink Sings Brahms Program

Frieda Klink recently sang a Brahms program at a Friday Noon Hour of Music at the Fifth Avenue Presbyterian (Brick Church), New York, and was received in silent appreciation by the large congregation. Incidentally, these

## ANGELO FERRARI

Conductor Chicago Opera Ass'n

**CORRIERE DELLA SERA**—(The Huguenots)—Meyerbeer's score was heard again with pleasure by many, and it was heard by more who heard it for the first time, and did not disdain it, thanks to the care given by the maestro Angelo Ferrari, obtaining from the orchestra fusion and precision, and thanks to the excellent ensemble of the players. The public, with reason, recalled the artists, and also many times the maestro Ferrari, who was responsible for the complete equilibrium of the spectacle even in the most difficult points.

**SECOLO**—(Dejanice)—Maestro Ferrari has tried by every means to give to the opera a lively contrast of tones and an effective communicative warmth. The complete success shows that he did not fail in his purpose.

**POPOLO D'ITALIA**—(Dannazione di Faust)—A good part of the success is due to maestro Angelo Ferrari who has rehearsed and directed the opera with fervent affection. It is because he knows what is wanted and obtains what he should, that he has offered us an execution vibrant with life, serene in equilibrium, and fine and exquisite relief. The orchestra punctuated and commented in perfect collaboration with the artists and the mass, docile and ready with the eloquent baton of the director.

**PERSEVERANZA**—The calls for the artists and for maestro Ferrari were not less than twenty, and on account of the diligent concertation of the exceptional maestro Ferrari, the fusion between orchestra and stage left nothing to be desired. Elegant setting in the third act.

**SECOLO**—(Mefistofele)—Maestro Angelo Ferrari, director of the opera, interpreted the prologue with fine amplitude of line, obtaining from his orchestra a full and warm sonority. They gave with impetuosity and still with sufficient clearness all of the Sabba romantica. That is to say, the two most symphonic pages of the whole score.

**PERSEVERANZA**—(Tannhauser)—In the concertation and in the direction of the work, maestro Ferrari gives a new demonstration of his fervor, of his uniting activity, of conscience, quickness of eye, of assurance, of the energy of his directive action; from the best of his artistic career. He has made every effort for the concertation of the work to become well balanced, homogeneous.

**ITALIA**—The direction of the opera gives a real title of merit to Maestro Ferrari. The balance of the parts, the emphasis of particulars, the vigor of the staccato, the substance of the various motifs, were all cared for with the greatest diligence, resulting in an efficient interpretation.



© Fernand de Gueldre, Chicago

## MURATORE GIVES FINE PERFORMANCE OF "CARMEN" DESPITE ATTACK OF APPENDICITIS

**Celebrated Tenor, Although Suffering During the Opera, Continues and Wins Great Ovation—Garden Scores in Title Role**  
**—Graziella Pareto Makes Debut in "Traviata" and Schwarz Heard Here for First Time in Opera—Raisa Wins a Fresh Triumph, Appearing with New Greek Tenor in "The Girl"—Mason a Superb Butterfly**  
**—Schipa and Johnson Score—Ivögün Wins New Yorkers with Fine Performance of "The Barber"**

"LA TRAVIATA," JANUARY 24.

The second performance of the Chicago Opera in New York, on Tuesday evening, January 24, was the occasion of the debut of Graziella Pareto as Violetta in "La Traviata."



MARY GARDEN

Although her voice is not large, Mme. Pareto is pleasing to look upon, has a charming personality, and has been well trained histrionically. She made an excellent impression upon her audience.

There were many admirers of Tito Schipa among the attendants at this opera, for he was exceedingly well received as Alfredo Germont. He gave a sincere impersonation of the role and did some fine singing throughout the performance. Although Joseph Schwarz had been heard in New York previously in concert, this was his first appearance here in opera, and to judge by the manner in which he was received, his debut was a decided success. His was an individual delineation of the role of Giorgio Germont. Especially well liked was his singing of "Di Provenza," the applause being so insistent that the aria was repeated.

Smaller roles were capably handled by Constantin Nicolay, Alice D'Hermanoy, Jose Mojica, Desire Defrere, Salusito Cival, Anna Correnti and Harry Cantor. Some fascinating incidental dances were furnished by Andreas Pavley, assisted by Milles. Shermon, Ledowa, and corps de ballet. Angelo Ferrari conducted.

"PELLEAS AND MELISANDE."



POLACCO

Mary Garden in her truly inimitable impersonation of the Maeterlinck-Debussy heroine, charmed anew with the delicacy, poetry, and plastic beauty of her acting in one of the most difficult and subtle of all operatic parts. She stirs the fancy, engages the eye, and touches the emotions of the audience. Alfred Maguenat gave his familiar rendering of Pelleas, a well conceived and finely executed piece of work in action and in song. Dufranne, equally good as Golaud, put power and conviction into his delivery. Maria Claessens was a dignified and full voiced Genevieve. Edouard Cotreuil, the Arkel, gave an excellent contribution, as did Constantin Nicolay, as

the Doctor, and Melba Goodman, the Yniold. Giorgio Polacco conducted with infinite tact, musicianship, and interpretative finesse.

"THE GIRL," JANUARY 26.

It is eight years since "The Girl of the Golden West," in Mr. Puccini's transformation, appeared in New York. On Thursday evening, January 26, it came back at the Manhattan Opera House, being the vehicle chosen for Rosa Raisa's first appearance this season and also for the debut of Ulysses Lappas, a Greek tenor never heard here before. Mme. Raisa has presented many parts in this city, but none



RAISA

in which she was more effective than as Minnie. She has the same marvelously beautiful and powerful dramatic voice as ever, and happily does not insist any more upon using it to its full power all the time. The result is, that when she does let it out, it is tremendously moving in its effect. As an actress she exceeded anything she has previously done here. She rose to truly great heights in the poker game scene at the end of the second act, the audience bursting in with cheers and applause long before the curtain closed and calling her time after time, with her associates and alone. Mme. Raisa looked as happy as a child with a splendid new toy, and well she did not hesitate to render her what was due.

Ulysses Lappas looked well, acted effectively enough, and gave Mme. Raisa good support in the role of Johnson. To know just how much of a singer he is one must wait to hear him in another role. He sang loudly at every opportunity and appeared to have plenty of large notes in the upper part of his voice.

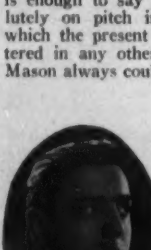
Rimini, in the rather ungrateful role of the Sheriff, acted convincingly. Although the vocal opportunities are few, he sang expressively and it seemed without that over-frequent forcing of the tone which formerly detracted from his work. About all the other members of the male section of the company appeared in one role or another—Dufranne as Sonora, and Oliviero as Nick being more noticeable than the others. The only female role besides Minnie, that of Wowkle, the Indian squaw, was done with sympathy and understanding by Frances Paperte. Polacco was at the helm again and conducted the performance with sympathy and understanding, making as much as possible out of Puccini's scanty inspirations. It is pure joy to listen to the orchestra which he has developed. The scenery was thoroughly in keeping, and the stage management more than satisfactory. Coini had done his best to make the tearful and hand-kissing crowd of cowboys in the last act less ridiculous than the libretto calls upon them to be.

Some girl, this Minnie, who can "sing a bunch of cowboys out of a hanging," as a friend of ours expressed it!

"MADAME BUTTERFLY," JANUARY 27.

Interest in the performance of "Madame Butterfly," on Friday evening, centered in the New York debut with the Chicago company of Edith Mason, who sang the title

role. Miss Mason is no stranger to New York operatic audiences, as she was at the Metropolitan for two or three seasons several years ago, but she has since attained to stellar honors and been acclaimed highly in Europe and South America, as well as having made a tremendous impression in Chicago this season. It must be said at once that she fully lived up to the reputation which preceded her. Miss Mason has one of the finest voices to be heard on the operatic stage today. It is a pure, clear, powerful lyric soprano, under the most perfect vocal command. It is enough to say that she was absolutely on pitch in the difficult opening scene, something which the present writer never remembers to have encountered in any other Butterfly. As far as that goes Miss Mason always could sing well, but it is as an actress that she has made long strides. She succeeded really in getting within the skin of the character, as the phrase goes. The latter scene in the second act was truly touching, and there was genuine dramatic ability in the gruesome scene that ends the opera. The audience was with her from the start. There were endless recalls after each act and a special outburst when, after the second, she was sent out alone; also again when her husband, Giorgio Polacco, came out with her and the other principals. As the Chicago season here goes on, one realizes how his master hand has built up an orchestra such as the organization never had



MASON



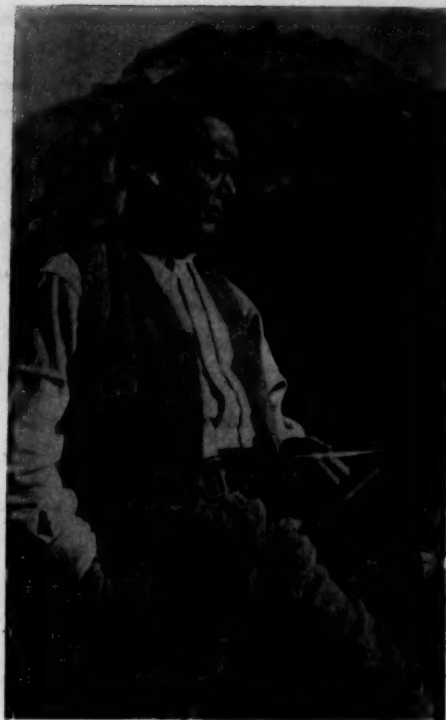
MURATORE



RIMINI



SCHIPA



WILLEM MENGELBERG.

the Dutch conductor, whose steamer was delayed three days by storms, but who arrived on Monday of this week in time to participate, as joint conductor with Artur Bodanzky, in the first Philharmonic concert scheduled for him at the Metropolitan Opera House on Tuesday evening. This photograph shows him at his summer home in the Engadine, Switzerland.

before. He directed the performance with utmost sympathy.

Edward Johnson, making his first appearance of the season here, gave a splendid performance of Pinkerton, making a real man out of what is too often only a lay figure who sings. Johnson looked the part and, in splendid voice, sang it magnificently. One fails to understand why this foremost artist is so rarely heard with the company. Rimini was a quiet and sympathetic figure as Sharpless, coming much nearer to representing an American consul than the average foreign singer does. Irene Pavloska was excellent in makeup, action and singing as Suzuki, and ably seconded Miss Mason in the second act. The smaller roles were well handled by Mojica, Dua and Nicolay, the latter being particularly good as the Bonze. Jeanne Schneider made her debut as Mrs. Pinkerton, without doubt the shortest and least conspicuous role in all opera.

The lighting and stage direction were on the same high plane that the Chicago company has accustomed us to this season, and the new scenery beautifully designed.

"THE BARBER OF SEVILLE," JANUARY 28 (MATINEE).

Rossini's somewhat faded but still enjoyable comic opera in grand opera form presented a cast of striking excellence, starting with Maria Ivögün, as charming, vivacious, and mellifluous an exponent of the role of Rosina as local opera goers have experienced for quite a while. This light soprano, hitherto unheard here, proved to have a voice of rare sweetness and fluency, which she employed with fine taste and real musical intelligence. Her acting had all the requisite piquancy and comedy touches which have become traditional in the part of Rosina. The newcomer captivated her hearers completely and was made the recipient of prolonged and well merited handclappings and "bravos."

That finished and fascinating tenor, Tito Schipa, gave his familiar Almaviva rendering, which has lost none of its grace, gaiety or vocal appeal. He phrases exquisitely, he colors his tones with lovely tints, and he gives the true romantic flavor to his conception of the mischievously intriguing gallant. He was accorded a vociferous reception.

Vincente Ballester did a remarkably good Figaro, singing his famous measures with dash, elasticity, and humorous insight. He added largely to the rollicking fun of the afternoon, as did also Vittorio Trevisan, a very amusing Bartolo, and Virgilio Lazari, a Basilio of strikingly sombre comicality, whose vocal cleverness only added to the fun he produced. Maria Claessens gave a very well conceived account of Bertha. Angelo Ferrari conducted.

"CARMEN," JANUARY 28 (EVENING).

On Saturday evening, January 28, a large audience attended the performance of "Carmen," given for the first time this season by the Chicago Opera. Mary Garden repeated her impersonation—at all times an interesting one—of the cigarette girl, winning, as would be expected, a generous share of the evening's honors. The Don Jose was Lucien Muratore, who, despite the fact that he was stricken after the performance with an attack of appendicitis, sang beautifully and acted with verve and telling effect. The audience gave him a vigorous demonstration of approval. Mary McCormick made her debut here as the Micaela and made a very favorable impression. Georges Baklanoff was a worthy Escamillo. The small parts were in the hands of such capable singers as Defrere, Payon, Pavloska, etc. Polacco had his orchestra well in hand and his reading of the vivid score added much to the enjoyment of the performance. So did the work of the dancers, Andreas Pavley and Serge Oukrainsky, and their ballet.

(Later Muratore news on page 5.)

### Three Recitals for Schofield

Between February 1 and 9 Edgar Schofield is giving recitals at Independence, Kan.; Albany, N. Y., and Fitchburg, Mass.

## Frank Laird Waller

### CONDUCTOR

After winning significant success for his skillful conducting of the Cincinnati Symphony Orchestra at the Cincinnati Zoological Gardens last summer, Mr. Waller was engaged to conduct the Boston Society of Singers at the Arlington Theater for the season beginning October 12, 1921.

As a rule, newspaper critics conclude their articles by writing "Mr. So and so conducted." The Boston press, however, were very liberal in their praise of Mr. Waller. Olin Downes in Sunday editorial of the Post writes:

"It was interesting to hear Mr. Waller conduct. He commenced his career as assistant conductor under the Boston Opera Company in 1910. Since then he has travelled with various opera companies, was a member of the Chicago Opera Company; in 1920 he conducted 'The Beggar's Opera' and the eight weeks season of opera at the Zoological Gardens of Cincinnati last summer. The experience Mr. Waller has gained and his real talent for musical interpretation were shown in his reading of 'Lucia,' when he made the most of every opportunity for orchestral color or effect which presented itself, and impressed his own sympathetic conception of the opera on principals as well as chorus."

"Frank Waller was given much credit for his skillful handling of the score from the large audience."—*Boston Herald.*

"Mr. Waller, who conducted, got a little ovation all to himself each time he took his place at the beginning of a new act."—*Boston Globe.*

"I dropped into the matinee of the Boston Society of Singers, Wednesday, and heard a really remarkable performance of Delibes' 'Lakmé.' The conductor was Frank Waller, an American who was one of the assistant conductors of the Henry Russell Boston Opera. Waller has come along since those days and now conducts with power and authority. He was responsible for a performance for which no apologies at all were needed."—*Fred J. McIsaac, Boston American.*

"Under Mr. Waller's capable leadership, the orchestra gave an excellent account of itself. As conductor, Mr. Waller again demonstrated his unmistakable gift from orchestra and singers he obtained shadings, modulations, expressive phrasing and a continued responsiveness."—*Warren Storey Smith, Boston Transcript.*

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## ACROSS THE COUNTRY

Atlanta, Ga.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Canton, Ohio, January 14, 1922.—A concert was given by Olive Kline, soprano, and John Quine, baritone, in the City Auditorium. Mr. Quine opened the concert with Massenet's aria from "Herodiade," "Vision Fugitive," and while it was enjoyed and applauded, yet he received far greater applause when he sang Sidney Homer's "Uncle Rome." Miss Kline was liberally applauded after the aria from "Mignon," and was given an ovation when she sang the old southern melody, "Carry Me Back to Old Virginny."

Father Finn's Paulist Chorists sang to over 2,000 persons at the City Auditorium. Canton has not heard a choir that can equal it, Father Finn demonstrating his ability as a director. The program was divided into two parts, the first made up of compositions of medieval Roman and Spanish composers and to writers of the modern Russian school. It was interesting to contrast these selections. Master Edward Slattery was one of the soloists. The concert was given under the auspices of Mount Marie Alumnae Association, which is raising a building fund to complete Mount Marie College. The fine technic of the singers was revealed in "The Judgment Day," by A. Archangelsky, and "Fugue," from "Sing Ye to the Lord." Ovington Moyle, baritone, concluded the first part of the program by singing Waddington's "Salve Regina." As an encore he sang the "Invictus" by Huhn, and "The Pretty, Pretty Creature," a little number by H. Lane Wilson. Mr. Moyle has a pleasing personality. Master Adolf La Mout, boy soprano, delighted when he sang "Holy Night"; John Finnegan, tenor, gave the "Ingenisco," from Verdi's "Requiem," with the "Rosary" for an encore. Masters Slattery, Guilfoyle, Comotis and Huber, sang Mozart's "Letter Song" from "The Marriage of Figaro."

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio, January 8, 1922.—Under the auspices of the Columbus Wellesley Club, and before a large audience, Louise Homer gave a recital at Memorial Hall, on October 24. Mme. Homer's program was especially well chosen, having a splendid grouping of songs and arias. She sang Handel's "He Shall Feed His Flock" (from "The Messiah"). An operatic contribution was "Me voici Dans Sans Boudoir," (from "Mignon"), into which she put vivacity and spirit. Her encore number was "My Heart at Thy Sweet Voice." Sidney Homer's songs and other American composers were honored on the diva's program. Homer's voice seems to grow richer each year.

Amelita Galli-Curci sang at Memorial Hall on October 28. 3,600 people, the complete capacity of the hall, acclaimed this great singer with riotous applause. The aria, "Ah, fors' e Lui," from "Traviata," was the most noteworthy number listed. It was sung magnificently and received tumultuous applause. Her encores were well chosen and proved to be favorites. Manuel Berenguer played flute obligatos for a few of her songs and also gave an independent group of his own, showing superb musicianship, and interpretative ability. Homer Samuels played splendid accompaniments.

Kate M. Lacey has received word that the Adolph Bohm ballet and the Little Symphony concert, which was to have been her next attraction, had to be postponed. The next Quality concert will be the joint recital by Theo Karle, tenor, and Frances Nash, pianist, on February 28.

The Men's Glee Club of Ohio State University has given three concerts thus far this season. On November 17 the men sang at the "Fog-Raiser," an elaborate festival for the alumni; on December 5, an appearance in Springfield, about which the critics wrote that the program had a wide diversity of interest; and on December 21, a concert was presented at the North High School Auditorium. Karl H. Hoernig is director of the Glee Club.

Samuel R. Gaines, composer and director, will give the regular lecture which precedes every symphony concert offered by the Women's Music Club. A lecture was given preceding the concert of the New York Symphony, on January 13.

Jessie Peters, a Columbus pianist, has just returned from studies with Artur Schnabel in New York.

The Saturday Music Club admitted the following to membership on December 30: Faith Kochensperger, piano; Hope Housel, harp; Louella Hemsteger, violin; Vashti Jones, Mrs. C. R. Neiswander, Paul Young and H. H. Shively, all voice. The Junior tryouts were held on December 10 and the following were admitted to membership in the club: Frances Fanning, Thelma Kent, Bronwen Richards, Catherine Brunning, Beatrice Toebert, Dorothy Tyack, Helen Lawson, John Converse, Dorothy Gohdes, Dora Ellen Mills, Catherine Savage, Thomas Davis, Hazel Schaad, Dorothy Fuller, Virginia Scott, voice; Loretta Zettler, cello, and Robert Ziegfeld and Edith Chauncey, violin.

Connersville, Ind., January 9, 1922.—The Chaminade Club was recently reorganized at the local high school. The Club has thirty-nine members including the following: Wilma Aber, Mary Routh Bottles, Aloise Bachner, Kathryn Beemer, Ruth Burkhard, Ruth Cloud, Dorothy Dodson, Lucille Forbes, Martha Fettig, Fedelis Feigert, Nellie Fries, Clara May Gasell, June Gorton, Bernice Hyde, Aria Hart, Marcella Holter, Irene Hudson, Margaret Jordan, Julia Liest, Virginia Lengade, Dorothy Lambert, Elizabeth Mungavin, Elizabeth Moore, Elizabeth Mount, Ellen Overhiser, Margaret Peters, Lucille Rouse, Helen Smith, Frances Spilman, Mildred Scholl, Dorothy Schuler, Freda Snyder, Jean Trussler, Elizabeth Tatman, Margaret Torr, Zella Tucker, Quinta Turner, Wilma Thomas and Esther Wise. Quinta Turner is president of the club and Wilma Thomas is accompanist.

A. A. Glockzin, tenor, sang a group of songs at the Sixth District Teachers' Convention at Rushville, Ind., recently. Hazel Murphy was the accompanist.

Rowena Rosendale-Fruth, teacher of piano, presented a number of her advanced pupils in a recital at her studio.

Handel's "Messiah" was given by the Connersville high school chorus of 120 voices, under the direction of A. A. Glockzin, supervisor of music in the public schools. The

assisting soloists were: Mrs. George Eckert, soprano; Elizabeth Brand, contralto; James Thomas, tenor, and Maurice Lucas, baritone. Helen MenMuir was the accompanist. L. Maurice Lucas, baritone, and Dan K. Wane, pianist, gave a program of songs and piano music at the Edgewood Community House very recently.

Vera Jean Phillips, teacher of piano in the Mason School of Music at Charleston, West Virginia, spent the holidays with relatives in this city.

Prof. and Mrs. A. A. Glockzin spent the week between Christmas and New Year's in Detroit, Mich., attending the National Music Teachers' Convention. Much interest is being shown in the music memory contest which is being planned by the public schools. This will be the first contest of its kind ever held in this city.

Marie Whelan, a local piano teacher, who spent several weeks with her parents in Little Rock, Arkansas, has just returned home.

Fitchburg, Mass., January 7, 1922.—The Fitchburg Choral Society has been actively at work for the past twelve months in preparation for the annual Fitchburg Music Festival, dates to be announced in the immediate future. The society has suffered a serious misfortune this season in the resignation of Herbert I. Wallace as president, but the high plane to which Mr. Wallace has raised the work of the society and the annual festivals is to be maintained by a group of interested and public spirited citizens. A substantial and entirely adequate guarantee fund was raised quickly in the early fall and Conductor Nelson P. Coffin re-engaged for the present season. It is planned to make the coming festival the equal in all ways of those which have gone before, and the excellent results secured in former seasons through the efforts of Mr. Wallace are to be continued by the present officers and directors. At the annual meeting, held early in December, the by-laws were amended to permit the election to the directorate of interested citizens other than those who were active members of the chorus. The following directors were elected at that time: Charles B. Smith, Gardner K. Hudson, Harry G. Townend, Henry G. Pearson, Russell B. Lowe, Myrton A. Cutler, William R. Rankin, David A. Manning, G. Burton Lord, William E. Vandell, Mrs. Richard B. Lyon, Mary Markham and Mrs. Ralph H. Fales.

The chief choral work in preparation for the 1922 festival in Verdi's Requiem, a work given a few years ago by the local forces and proving one of the most popular given under the baton of Conductor Coffin. Among the other festival works will be a musical setting by Deems Taylor to Alfred Noyes' well known poem, "The Highwayman." The membership of the chorus reached 235 at the last rehearsal. The soprano and bass sections have been completed, but a few more voices are needed for the tenor and contralto sections, it being expected that the Festival Chorus, when filled, will number at least 250 voices.

Grinnell, Ia., January 10, 1922.—The faculty recitals have been given so far this season at Grinnell College, and interesting programs were arranged for both of them. On the afternoon of November 30, Elliot Griffis was heard in a piano recital, the composers represented being Bach, Beethoven, Brahms, Mendelssohn and Schubert-Liszt. For the Saturday evening concert, January 7, the program was given by Bertha Shuttis Smiley, pianist, assisted by Arthur Faguy-Cote, baritone, and Berry Walcutt Faguy-Cote, accompanist.

Joliet, Ill., January 8, 1922.—The first post holiday meeting of the Woman's Club occurred Friday afternoon, January 6, in the parlors of the Universalist Church. A program combining an educational feature with the presentation of the music of the American Indian was given by Mrs. E. R. Lewis, who has also been conducting a series of lectures in musical analysis for the music department of the club. Compositions of Charles Wakefield Cadman and Thurlow Lieurance were used to exemplify the remarks of Mrs. Lewis, who ably accompanied Mrs. E. C. Bassett, soprano, on the piano.

A program of sacred music by the combined choirs of St. Patrick's Church, Chicago, was given in St. Mary's Church, Sunday evening, January 8. The choir is under the direction of Dr. J. L. Browne, also director of plain song at Notre Dame University. Beside chorus and motet numbers, there were: A soprano solo, the Bach-Gounod "Ave Maria," by Master John Shaw; soprano and tenor duet, by Mae Carter and William Kent; bass solo, by Frank J. Flood; baritone solo, by John A. Monahan; contralto solo, by Veronica Krebs.

Lima, Ohio, January 7, 1922.—The Cleveland Symphony Orchestra was received enthusiastically by members of the Music Club on November 10. Memorial Hall was entirely sold out for the occasion and Conductor Sokoloff, with his most gracious and pleasing personality, received hearty response from the entire audience. The César Franck symphony in D minor, never before heard in Lima, was perhaps the most popular number on the program, although the overture (fantasy) from "Romeo and Juliet," by Tchaikowsky, was especially well received. Victor de Gomez, cellist, was the only soloist. His brilliant performance of Popper's Hungarian rhapsody was repeated.

On December 22 the Michigan Union of the University of Michigan presented "Make It for Two" in Fauré Opera House, under the local management of Ralph P. Mackenzie. Trinity Choir, under the directorship of Mark Evans, sang "The Messiah" Christmas afternoon.

Lincoln, Neb.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Millen, Ga., January 3, 1922.—Mrs. R. H. Brinson entertained the Woman's Club of Millen at her home on Monday afternoon, January 2. Mrs. Cleveland Thomas, Mrs. F. A. Brinson, Mrs. F. S. Boyer (president of the club), and Mrs. S. C. Parker took part in the program. Mrs. Parker chose for a piano solo the march from "The Ruins of Athens," by Saint-Saëns, and Mrs. Dean Brinson sang "My Heart at Thy Sweet Voice," by the same composer, in honor of the great French musician.

Minneapolis, Minn.—(See letter on another page.)

New Haven, Conn.—(See letter on another page.)

Superior, Wis., January 13, 1922.—The Superior Musical presented Leopold Godowsky in recital recently to a capacity audience. His numbers were enthusiastically received and he graciously responded to encores.

Washington, D. C.—(See letter on another page.)



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## REVIEWS AND NEW MUSIC

(John Church Company, New York, Cincinnati, London)

**"MY BABY" (Song)**

Verse by B. M. Kaye, Music by Mana-Zucca

The charming young pianist and composer marks this taking lullaby "op. 67," which shows how prolific she is. Quantity, however, does not always mean quality, but it can be said of this song that it is sweetly simple, right to the point.

Simplicity is the keynote of the first stanza and of the refrain, which, however, at the bottom of the page brings in a little side-note melody syncopated and accented. The second refrain has the same melody as the first, but with a highly "modernistic" harmonization of the accompaniment. The composer says right there: "The song may end here if the second refrain is too difficult." One should keep posted, however, as to this "modernization" movement and get acquainted with such harmonies. For high and low voice.

(John Church Company, New York, Cincinnati, London)

**"NICHAVO!" (Song)**

Verse by Helen Jerome, Music by Mana-Zucca

"Nichavo" is a Russian word meaning "Nothing matters," or "I should worry," or "wot t'ell" as Chimmy Fadden used to say, and is pronounced "Nitch-e-voh," with accent on the last syllable. The song is very original, with many queer twists and turns, some of them essentially Russian, and one period (page six, marked "tenderly") of distinctly Italian opera effect. Queer intervals abound in the song, which is, however, full of rhythm, easy to sing, and these intervals give character to the song. It ends presto with the exclamation on high tone of this death-defying "Nichavo," the harmonies ironic, sarcastic, with bang! bang! chords. This song is possibly quite the most characterful Mana-Zucca has ever composed, and shows her at her very best and most interesting period. "The Big Brown Bear" is another, full of humor, and these songs, all of them, will serve to carry her reputation far and wide.

(John Church Company, New York, Cincinnati, London)

**"SHOLOM ALECHEM" (Song)**

Words by Minna Staigman, Music by Mana-Zucca

There is both English and Hebrew text to this song, which, translated, means "Greetings," or "Peace Be With You." It is real Hebrew music of the old sort, with queer intervals, augmented seconds, slow, affecting, expressive, wailing in spots, but interesting throughout. Minor chords pervade the song, and a portion sounds as if Leah was singing to her own harp-playing of rolled chords. Dramatic at the close, and dedicated to Rosa Raisa. In three keys.

(Oliver Ditson Company, Boston, New York, Chicago, London)

**"IN AUTUMN" (Song)**

By Werner Josten

If one is looking for the modern American extremist in composers' songs, here is a fair sample, for it is full of dissonances, all of which are calculated to express distress, as do the words, originally by von Eichendorff, printed in this song, in the original German, and also in Charles Fonteyn Manney's English translation. Chords of the seventh follow each other in regular proximity, and such chords as can be manufactured of five succeeding tones, such as A-B-C-D-E, D-E-F-G-A, etc., are common. With lugubrious minor bass-chord it ends, echoing the closing text

Once more from out the distant past they're bearing  
Thoughts of my love again. . . .  
But for the grave, despairing, I languish  
In my pain.

Now if composer Werner Josten can write such harmony as this he can surely write melody, so it is hoped that "Spring Night" and "The Magic of Spring," both belonging to this set, will soon be received.

(G. Schirmer, Inc., New York)

**THE COMPLETE SCALES (for Piano)**

By Emil Liebling

This work of fifteen pages contains all the major and minor scales, in single notes, thirds, and in both forms of the minor mode, an entire page being devoted to each scale, and closing with the chromatic scale, with various fingerings, and in major and minor thirds and sixths. The compiler has been dead (Chicago) some years, and it is noted with interest that the work was first copyrighted by the Chicago Music Company in 1880, forty-one years ago. The copyright was renewed in 1908 by Mr. Liebling, and this edition bears the date 1917. All this is mentioned as showing the lasting quality of the Liebling scale-book. The much beloved teacher and composer provided the work with explanatory notes, and two pages are given over to "How to Practice the Scales." In this he mentions smoothness in continuous playing, finger-stretch, and velocity, and needless to say what is printed is in the nature of the very highest authority, for Emil Liebling was a master-pianist of his day.

(G. Schirmer, Inc., New York)

**"TWO HUMORESQUES" (for Piano)**

By Enrique Soro

Soro is a Chilean pianist and composer, said to be a very important person in South America, and judging from the several works received and reviewed, this must be the case. His music is altogether unusual, combining more or less Spanish flavor with original harmonies and rhythmic combinations. This does not place him in the so-called "futuristic" school, for their password is "mud"! With his originality he combines definite musical form, respecting all that has gone before, and very great vigor of style.

A set of pieces is recalled, in which "Impressions of New York," "Las Campanas" (The Bells), "Danza Exotica," are perhaps the best, although "Tempo de Gavotta" and "Danza d'Amore" (printed in America three years ago) are likewise interesting. These "Humoresques" are "Capriccio Number 2" and "Scherzo Number 3." The first-named is an allegro vivace with interlocking octave and chord-passages, running into a fluent melody for the right hand which soon attains climax, impassioned, forceful, dramatic. The first figure is repeated and, after a snatch of the second melody, it closes with loud chords, triumph-

antly in C sharp major. "A la Senora Amelia Cocq de Weingand." The scherzo is of another sort, à la Mendelssohn, and like the Leipsic classicist, of short quick phrases, with a melody-trio, singing in octave-chords, and repetition of the first phrases, ending brilliantly. Interesting music! "Al señor Daniel Garcia Guerrero."

**Mozart Society Charities**

Mrs. Noble McConnell, founder and president of the New York Mozart Society, originates and carries out various public entertainments which bring large sums of money and untold benefits to the East Side Clinic for Children, besides the annual charity dinner given to the clinic patients, both at the Astor Hotel. January 24 the annual Mozart Clinic Pageant Bal Masque and Carnival occurred in the grand ballroom of the Hotel Astor, and this affair, needless to say, was a tremendous success. The chairman of the ball was Mrs. S. Gardner Estabrook, and the chairman of program was Mrs. William H. Haradon. The hundred-page program had in it many advertisements of leading business firms, but also pages representing money, with the pseudonym of "A Friend." Hand-some full-page pictures of President McConnell, Mrs. Benjamin Adriance, Mrs. Estabrook, Mrs. E. Bassford Schmalholz, Governor and Mrs. Edward I. Edwards, with Mrs. McConnell (the picture of the three having been taken at the Governor's mansion, Seagirt, N. J., last September); Mrs. F. Macdonald Sinclair ("with heartfelt gratitude for her donation of \$500 to the East Side Clinic"); Mrs. Emma F. Seaman, Mrs. William Maynard Haradon, of the clinic building at 325 East 84th street, with a letter of commendation on the splendid work done there, signed Dr. Adolph Lorenz; Thomas W. Bentley, Mrs. Robert H. Davis, Lillian D. Schwoerer, August C. Schwenk, M.D., chief of the medical department of the clinic; Mrs. Donald Alexander Green and "the youngest member of the New York Mozart Society" (her six months old baby, Rogers Hepburn Green); Ruth Shepley; Kenneth W. Buel, M.D., chief of the surgical department of the clinic; Frederick A. Muschenheim, proprietor of the Hotel Astor, etc.

The program of the evening contained the names of all chairmen of committees, said chairmen being in charge of the various booths, where all manner of articles were sold. Dorothea Weir, dancer, was seen and admired at the opening nine o'clock festivities; at ten o'clock there was a favor dance; at eleven o'clock a romance dance and at twelve o'clock President McConnell, as Marie Antoinette, with her ladies of the court, led the grand pageant for awarding of prizes. These were given for the most picturesque, the most original, and the most humorous costumes. The boxes were filled, there were many beautiful and notable costumes to be seen, and music by Nicholas Orlando and orchestra of twenty pieces kept things going until early morning hours.

**Roxas' Songs Popular**

Emilio A. Roxas' song, "Welcome Love," was recently sung with success by Aureliano Pertile at one of the Metropolitan Sunday evening concerts. This beautiful song

was also sung last year by Giovanni Martinelli at all his concerts. Theo Karle recently sang in concert Mr. Roxas' "Stornelli."

**Marie Tiffany's Sense of Humor**

Marie Tiffany, soprano of the Metropolitan Opera, is a bit of a wag as well as an able and popular singer. After her recent appearance in "Louise," somebody asked Miss Tiffany whether it was she who was making a noise like a sewing machine in the workshop scene.

"Why not?" retorted Miss Tiffany. "I'm a Singer."

**Arthur Hinton's Piano Concerto**

The Arthur Hinton piano concerto, that piece of "red-blooded and bouncing music," so styled by the editor in chief of the MUSICAL COURIER, and now frequently being played in England by Katharine Goodson, proves, upon investigation to be a publication appearing in the catalogue of J. Fischer & Bro., New York.

**A Lansing Recital for Hackett**

Arthur Hackett, tenor, will give a recital February 10 at Lansing, Mich.

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(Micheline) Hazel Reading, (Koulikoff Demetrovitch) Wilfred Cleary, and (Osip) Angelo Martine.

Olga Gates, student of the vocal department; Adelaide Anderson, of the faculty, and Carroll Kearns, another student, gave a recital for the Municipal Tuberculosis Hospital last Friday.

Ethel MacDonald, student of Mrs. Gannon, gave a recital at the Art and Travel Club, January 10, and sang at the Edgewater Beach Hotel "Twilight Musicale," January 8. Miss MacDonald has been engaged for an appearance before the Musicians' Club of Women, February 6, and the West End Catholic Woman's Club, February 10.

Esther Linder, artist student of Glenn Dillard Gumm, gave a recital Sunday afternoon at Cohan's Grand Opera House, which attracted a large audience. The critics of Chicago's daily papers estimated her art in most flattering terms.

Edward Collins, of the faculty, gave a recital at Manitowoc, Wis., January 24.

Inga Nelson Brown, of the faculty, has returned to Chicago after an extended stay in Europe. She visited Italy, Germany, England and France.

#### MARIE LIGHTHALL'S DECEMBER ENGAGEMENTS.

During the month of December, Marie Lighthall, Chicago soprano, filled the following engagements: Week of December 9, Aurora (Ill.), banquet at Chicago Athletic Club, Tuesday Art and Travel Club banquet at LaSalle Hotel; week of December 12, Roosevelt Theater concert, with Ballman's orchestra at North Side Turner Hall, Pantheon Theater (two weeks' engagement), Traffic Club luncheon at LaSalle Hotel.

#### AMERICAN CONSERVATORY NOTES.

Advanced pupils of Henriot Levy furnished the recital, Saturday afternoon, January 28, at Kimball Hall, and by their splendid work proved what an efficient teacher Mr. Levy is. Those who appeared were Jeanette Epstein, Edith Mazur, Charlotte Weiss, Lois Gornall, Elaine Burgess, Florence Hutton, Florence Forst, Etta Blonstein, Joseph Brinkman and Richard Hire.

George Smith, baritone and artist student of the Conservatory, will be the soloist on a special musical program at the First Congregational Church, Peoria, Ill., February 5. Jacques Gordon, violinist, concertmaster of the Chicago Symphony Orchestra, and member of the Conservatory faculty, will appear in the second of the series of joint recitals with Rudolph Reuter, on February 15, at Kimball Hall.

A concert by artist-pupils of the American Conservatory, with full orchestra, will be given at Orchestra Hall, February 15. Numbers will be played by Etta Blonstein, Mary Hughes Call, Richard Hires, Marvin Sakanowsky, and Mrs. F. W. Armstrong. The vocal numbers will be presented by Eugene Christy, Mildred Anderson and Mary Lenander. Emily Roberts will open the program with an organ number. Adolf Weidig will conduct the orchestra.

#### FLORA WAALKES HAS MANY CLUB ENGAGEMENTS.

Flora Waalkes, soprano, has had many engagements so far this season, a number of which have been with prominent clubs. She has been engaged for "Chicago Composers Day" at the Hamilton Club, February 5; the Woodlawn Woman's Club, February 7, and the Wilmette Woman's Club, February 10.

#### CAROLYN WILLARD BUSY.

Besides her annual Chicago recital, which takes place Sunday afternoon, February 5 at the Playhouse, under F. Wight Neumann's direction, Carolyn Willard, pianist, has been engaged for a recital by the St. Cecilia Club in Grand Rapids (Mich.), March 8.

#### HOFFMANN TRIUMPHS AS ORCHESTRA'S SOLOIST.

But few pianists today can play the Beethoven E flat major concerto as did Josef Hoffmann this week as soloist with the Chicago Symphony Orchestra. There was force, command and power in his rendition and he won a huge success with the auditors, who recalled him innumerable times at the close of the concerto. Besides playing the accompaniments to the concerto with telling effect, the orchestra's performance of the Brahms C minor symphony was nothing short of magnificent. On just such occasions the virtuosity of this admirable body of players and that of its leader, Frederick Stock (who, by the way, conducted the entire symphony without score), is brought to the fore—most prominently, and one left the concert with the feeling, "What a remarkable organization our symphony orchestra really is." There was also a novelty in Tommasini's arrangement of five Scarlatti sonatas, which were heard for the first time. There is much of beauty and charm in these melodious numbers, all of which were delightfully brought out by the orchestra, making them highly enjoyable. They will be heard again, judging by their immediate success.

#### USING WITMARK SONGS.

As soloist at the Edgewater Beach Hotel on January 19, Genevieve Todd included in her program Canning's "Just Been Wond'ring," which enjoyed a success all its own and caused no end of favorable comment.

On a program given before the Music Club of the Wesleyan University, Bloomington (Ill.), Carol McNeil, artist-pupil of Mcey B. Scott, sang Geoffrey O'Hara's "I Would Weave a Song for You," and scored a distinct success with this attractive number.

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Margery Maxwell sang successfully Geoffrey O'Hara's "I Would Weave a Song for You" on a program which she gave at the South Shore Country Club, January 8.

#### CHICAGO SUNDAY EVENING CLUB CHOIR.

The Sunday Evening Club Choir of 100 will be presented in concert at Orchestra Hall on the evening of February 8, under the direction of Edgar Nelson, conductor for the past five years. The addition of two noted artists to the regular personnel of the choir adds interest to this announcement.

Joseph Bonnet, the world famed organist, who is now on concert tour in this country, will be heard in two or three interpretive groups, and Jessie Christian, well known in opera circles, will also give a cycle of songs, including the "Bell Song" from "Lakme."

The choir has in course of preparation such ambitious numbers as Elgar's "As Torrents," "Cherubim Song, No. 3," by Tchaikowsky, "Pilgrims' Chorus" by Wagner, "Ave Verum" by Bach, and others not yet announced. They will also give "The Shepherd's Song," a composition by Clarence Dickinson, now in New York, who was the first director of the Sunday Evening Club Choir at its organization in 1907.

#### CARL CRAVEN STUDIO NEWS.

Pauline Osborne, contralto was engaged for the opera "Mikado" during the week of January 16, at the Stratford Theater, Chicago.

Norman Duff, basso, is filling a ten weeks' engagement at Adrian (Mich.), at the Empire Theater.

Wilfred Cushing, baritone, filled a three-day engagement at Champaign (Ill.), January 16, 17 and 18, at the New Virginia Theater. Mr. Craven presented eight of his pupils in recital at his studios on Tuesday evening, January 24.

#### CHICAGO MUSICAL COLLEGE NOTES.

Kathleen Ryan, student of Mrs. Gannon, has just returned from a tour of the Pacific Coast with the Fisher Operatic Company. She appeared at a concert given by the Hebron Welsh Church, January 2. Ethel MacDonald, also studying with Mrs. Gannon, has been appointed soloist at the Woodlawn Baptist Church.

Kathleen Ryan, student of Mrs. Gannon, appeared before the Woman's Club, Austin, January 16.

Rita Gould, also studying with Mrs. Gannon, has accepted the position of contralto soloist at one of the principal churches at Riverside (Cal.).

J. W. McMabell, who is playing the leading role in the production of "Alice in Wonderland," given under the auspices of the Union League at the Playhouse, is a student of Walton Pyre.

Alline Stosberg, vocal student, was soprano soloist at the concert of the Sinai Symphony Orchestra, Maurice Goldblatt conductor, at Sinai Center, January 4.

Felix Borowski lectured recently in the Ziegfeld Theater on the life and music of Josef Haydn.

Carl Matthieu, artist student of the vocal department, has been appointed tenor soloist at Temple Isaiah.

Jane Anderson, student of Alexander Raab, was soloist at the Symphony concert, January 1, at the Chicago Theater.

Among the concerts which will be given by the Chicago Musical College in the near future will be one by students of the piano department in Recital Hall; a concert by violin students of Ray Huntington, Steinway Hall, February 1; recital by Mae Dickerson, student of Louis Victor Saar, Steinway Hall, February 5; concert by students of Max Fischel, Steinway Hall, February 14.

Joel Lay, student of Richard Hageman, has been engaged as soloist at the People's Church, Pantheon Theater. JEANNETTE COX.

#### Rose Florence Heard in Recital

On Wednesday, January 18, The Century Club of California presented Rose Florence, mezzo-soprano, assisted by Uda Waldrop, pianist; Christine Howells, flute, and Marion de Guerre, pianist, in a recital. Mme. Florence's numbers included "Pur dicesti, O bocca bella," Lotti (1667-1740); "Phidyle," Duparc, "Voi lo sapete," from "Cavalleria Rusticana," Mascagni; "En Bretagne," Rhene-Baton; "I've Been Roaming," Horn; "Slumber Song," Carpenter; "Thy Beaming Eyes," MacDowell, and "Flower Rain," Loud.

#### Augusta Cottlow with Baltimore Orchestra

The MacDowell second concerto will be presented at the reappearance of Augusta Cottlow in Baltimore on February 5, under the baton of Conductor Gustav Strube of the Baltimore Symphony Orchestra. As Miss Cottlow has not played in Baltimore for several years great interest is evinced in her coming appearance, and especially in her playing of the MacDowell concerto with which she has great success.

#### Koshetz in Buffalo

Nina Koshetz, Chicago Opera soprano, who recently sang one of the leading roles in the much-discussed Prokofieff opera, "The Love for the Three Oranges," will appear in concert at Buffalo, N. Y., on February 3, and the following day in Olean, N. Y.

#### National Opera Club Costume Ball

Owing to the non-arrival of a photograph to accompany the full report of the operatic evening and costume ball of the National Opera Club of America, Katherine Evans von Klenner founder and president, the article will be withheld until the February 9 issue of MUSICAL COURIER. A large audience, including many club presidents as guests of honor, greatly enjoyed the operatic, musical program, pageant of operatic characters and ball.

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#### RUSSIAN NATIONAL MUSIC.

"This year we are studying Russian music in our club and find it of great interest. I should be glad to know a little more about the beginning of what is called the national music of Russia. Did it commence with folk song? As a subscriber I am taking advantage of your kind offer to answer questions in your Information Bureau."

It is said that Glinka (born 1804, died 1857) was the founder of Russian national music. In 1832 he conceived a project for a national opera, for which a subject afterwards known as "A Life for the Czar" was chosen. The libretto was prepared by Baron Rosen, an attaché of the court, and the opera was produced with extraordinary success at St. Petersburg in 1836. It was received with great enthusiasm by the Russians who felt that at last they had a school of music of their own. The scene of the story was laid in the Russian provinces in the seventeenth century. It is said of him "that he founded his school upon the regular forms of composition. He utilized the national themes, not as mere displays of color, but as regular parts of his music. In a word he made Russian music distinctive."

#### AN EARLY BEGINNING.

"Is it true that Sir Edward Elgar began composing music at an early age? Did he continue to write from that time?"  
It is quite true that Elgar in his twelfth year wrote the incidental music for a fairy play, "The Wand of Youth," the play being performed entirely by members of the Elgar family, but it was not until forty years later, in 1907, that he recast the music for concert purposes in two suites. The first, op. 8, was given in London in 1909. It was in 1889 that he went to London to try his fortune, but was unable to obtain a hearing, so at the end of two years he went to Malvern, where he devoted himself to teaching and composition. After that his works have appeared with more or less regularity every few years.

#### PIANIST OR COMPOSER?

"I should like to know whether Eugen d'Albert is a pianist or a composer. I always thought he was a pianist, but someone spoke of him as a composer. I should like to know which one was right."  
As a matter of fact you are both right—d'Albert is a pianist and also a composer, but it is as a pianist that he is best known to the world, having been before the public since February 5, 1881, when he played at the Crystal Palace, London. He followed Von Bülow's example of playing a number of Beethoven sonatas on one program. It was at a Gewandhaus recital, November 20, 1893, that he played five Beethoven sonatas. It was said that "No pianist, except d'Albert, has successfully followed his (Von Bülow's) lead in giving programs filled solely with the most difficult of Beethoven's sonatas." As a composer he has a long list of works, including nine operas, of which "Tiefand" is the best known. He is still active, both as pianist and composer, but is more interested in his operatic composing now than in playing.

#### COPYRIGHT.

"I have just finished the composition of my first piece for the piano, and would indeed appreciate any information you could give me regarding: (1) How to obtain a copyright, and the approximate cost of same; piece is eighty bars; (2) How to go about publishing same, and a list of three or four of the best publishers in New York."

Send to the Copyright Office, Library of Congress, Washington, D. C., for blanks to be filled out. The fee is \$1.00 for each number copyrighted. Send your manuscript to whatever publishing firm you think you would be most interested in. You do not state what the nature of your music is. Such a Theodore Presser in Philadelphia is specially interested in teaching pieces that are not difficult. You will find the names and addresses of the New York publishers in the MUSICAL COURIER. We may add that if you copyright your composition before you send the manuscript to the publishers they will know that you are an inexperienced composer even before they look at the manuscript. It is

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not a custom of composers in general to do so, as they trust to the honesty of the established music publishers not to steal any ideas.

#### PERMISSION NECESSARY.

"What are the rules with regard to setting to music a copyrighted poem? Is it necessary to secure permission from the publishers of the poem? Are they entitled to part of the profits if the song is published?"

It is necessary to secure permission before setting to music a copyrighted poem. Permission should be obtained from both author and publisher. In the case of a well known lyric writer, the song is generally published on a basis of division of royalties, say fifty-fifty or sixty per cent. for the composer and forty per cent. for the author, or whatever arrangement may be made. In the case of a little known poet, very likely a fixed sum may be asked for the use of the poem, say ten to twenty dollars.

#### HANSON'S PUBLISHER.

"Will you please inform me who publishes the music of Prof. Howard Harold Hanson, dean of the Conservatory of Music of the College of the Pacific at San Jose, Cal.? He has just been chosen a fellow in musical composition of the Frederick C. Juilliard Foundation, with a free course of three years of composition in Rome, Italy. I would be particularly interested in his piano compositions."

All of Howard Harold Hanson's published compositions, with the exception of one, are put out by the Composers' Music Corporation of New York. The one exception is the first number of his "Scandinavian Suite," "Vermeland," which is published by the Musicians' Publishing Company, Los Angeles, California. None of Prof. Hanson's large orchestral works, such as his five symphonic poems, concerto, and so forth (upon which he won the Prix de Rome in the competition of the American Academy) have been published, although they have been played by various orchestras such as the San Francisco Symphony, Los Angeles Philharmonic, etc.

#### Claussen Says Domesticity Aids Art

According to her own declaration, the keynote of Julia Claussen's success is that she is primarily a wife, a mother and a home woman. These attributes have aided her talent in the development of her art.

"Of course I believe in marriage," said the mezzo soprano of the Metropolitan Opera Company. "I have been married twenty-one years to the same husband and think it is the only life for any woman. How can an artist hope to give her art to the public until she has truly lived? And then, too, an artist needs home and husband and children to keep her mind off herself. If a musician has too much time to think of herself she becomes egotistical, and with a singer nothing is more fatal to her art. This is impossible if one has a family."

Incidentally, Mme. Claussen has two charming daughters, Sonja, age nineteen, who is about to be married to a very likable young man, and Bonja, age seventeen, whose preparation for a theatrical career is beginning in earnest this year. Both of the girls have inherited musical talent from their mother, the elder being a pianist of no mean ability, the younger a violinist.

When talking enthusiastically of her daughters, Mme. Claussen spoke of music in America.

"We of Sweden begin the study of classic music when very young. We may not enjoy or appreciate the masters when we first start, but we do learn soon to listen to the highest in musical art and unconsciously to develop taste for the best music. Nothing else satisfies, and this is true of the majority of the people, not only of the fortunate few. Here in America the young are surfeited with ragtime, they listen to it, they play it, it is the only kind of music the majority ever hear, and so for the masses there is not that appreciation which is found in some of the European countries. I know that the young people must have ragtime for their dances. When my daughters' friends gather at our home, it is ragtime that is played. It may be delightful to dance to, but it is fearful for me to listen to it."

Mme. Claussen concluded:  
"In my home life I have been able to realize my highest development because I have found my business-man husband has been my balance wheel."

#### Popularity of Ralph Cox's Songs

Ralph Cox's songs appeared on a number of programs recently. Florence Otis won enthusiastic applause for her (as noted) of "Somebody's hard to love" (wypcmf wpcmf wh delightful singing of "Where Roses Blow," at the Euterpe Society's concert at the Waldorf-Astoria Hotel. Marguerita Silva's singing (with all the charm and vivacity for which the diva is noted) of "Somebody Loves Me" received hearty praise from the Women's Press Club at the Waldorf-Astoria Hotel. Mary Davis made a decided hit with "To a Hill-Top" at the St. Peter's Choral Club concert, New York; Paul Reimers scored in "The Road's Lament," as the assisting artist to Nyiregyhazi, in Morristown, N. J.; Ethel Kincaid Dye sang "To a Hill-Top," "Sylvia," and "The End of Day," before the Fortnightly Club of Galion, Ohio.

#### Edwin Hughes Plays in Washington

Edwin Hughes, well known American pianist, was greeted by an audience of 2,000 when he appeared in recital at the Central High School auditorium in Washington, D. C., on the evening of January 9, under the auspices of the Fine Arts Society. The enthusiasm over Mr. Hughes' playing reached

a high pitch and the fact that he was a former resident of Washington and a graduate of the Central High School there lent additional interest to the occasion. The press offered full recognition to Mr. Hughes' high rank among present-day pianists, as evidenced by the following notice from the Washington Star of January 10:

Edwin Hughes proved himself a pianist of no mean powers in his recital at Central High School last night. The concert was the third in the course of recitals given under the auspices of the Washington Society of Fine Arts. Mr. Hughes is a Washingtonian by birth and has won for himself a place as one of the leading pianists of the day. His tone is virile and smooth and he played with great intelligence and musicianship. Mr. Hughes' program was quite varied, and the impression he made on the large and enthusiastic audience was evinced by sympathetic applause. In the first group Mr. Hughes was especially successful. His keen rhythmic sense, clear accentuations and unusually strong and distinct left hand work were displayed to special advantage. The third group, mostly dance melodies, was very interesting; the American music, especially the "Zuni Indian Rain Dance," being well worth the encore it received. Mr. Hughes has also been wonderfully successful as a teacher.

#### Artists Using Laura E. Morrill Method

Among the teachers throughout the country who are using the Laura E. Morrill method of vocal instruction mention might be made of Grace Crandall, Moncton, N. B., Can.; Grace Nott, York, Pa., and Jessie Pamplin, St. Petersburg, Fla. Miss Nott recently gave a recital in



LAURA E. MORRILL,  
vocal teacher of New York.

York, assisted by Emma Bosshart, pianist, and Ethel Barton Johnson, violinist. Hornbeck's "The Storm" was given its first hearing in America on this occasion. Miss Nott also sang two operatic arias, some interesting songs by American composers, as well as numbers by Haydn, Schubert, Liszt, etc. Eugenia Besnier, the French coloratura soprano, another artist-pupil of Mme. Morrill, recently appeared on the same program with Sascha Jacobinoff, violinist, at the Academy of Music Foyer in Philadelphia.

#### Anne Roselle in Concert at Leominster

Anne Roselle, who won much favor with her presentation of Musetta in "La Bohème" at the Metropolitan recently, appeared in joint recital with Maurice Dambois in Leominster, Mass., on December 20. Miss Roselle's musicianship was instantly recognized by the charming program which she offered at that time and she proved herself a program builder of rare discrimination. On this occasion she sang two numbers by Maximilian Pilsner, one of which—"Mother Dear"—is dedicated to Miss Roselle. She also included Walter Kramer's latest triumph, "The Great Awakening," as well as groups of Hungarian, Italian and modern French songs.

#### Canadian Singer Scores

Montreal, Can., January 14, 1922.—The many friends of Sarah Fischer, the Canadian soprano who was awarded the Strathcona prize and who is now studying singing at the Royal College of Music in London, were delighted to learn of her success, January 11, when she made her first English appearance at Wigmore Hall, London. Italian, French, German, Russian and English songs were included in her program. The Morning Post declared that she "has a very firm command of phrase, and utters long musical sentences as they should be uttered, without a break. All that she does one feels to be the outcome of a genuine musical gift."

M. J. M.

#### Klink Again Sings in "The Messiah"

Frieda Klink, contralto, scored recently in a performance of "The Messiah," this time in Washington, D. C. "Miss Klink has a voice of fine tone and particularly pleasing in her deepest notes. In her runs, and in the legato of the passage, 'He Shall Feed His Flock,' she was especially fine." This was the critical verdict of the Evening Star, and the other papers were not behind in their appreciation of the singer.

#### Patton Heard in Amityville

Fred Patton, "the king of baritones" (according to one of the New York dailies), sang in Amityville, L. I., on January 30.

## Zürich Festival Plans Near Completion

Zürich, January 1, 1922.—The Zürich Festivals Plans of 1922 are virtually completed and an official announcement is expected within the next month. The MUSICAL COURIER is privately informed that the Festival, which will open on May 10 and close on May 31, will comprise only operatic and theatrical performances this year, the concert side being abandoned for the time being on account of the excessive demands upon the local orchestra.

The international idea is being carried out as far as possible by the engagement of German and French operatic ensembles, as well as some local artists and a dramatic company from England. The French company will be that of the Paris Opéra Comique and will be conducted by Albert Wolff, who conducted French opera at the Metropolitan for two seasons. The company will present two performances each of "Carmen" and "Louise."

The Germans will present two performances each of "Tristan" and Johann Strauss' "The Bat." Both productions will have all-star casts. The Tristan will be either Richard Schubert or Kurt Taucher of Dresden; the Isolde, Emmy Krüger, formerly of the Vienna Opera; the Brangäne, Karin Branzell; the Kurwenal, probably Emil Schipper; while Paul Bender, of Munich, is expected to sing King Mark.

In "The Bat," Germany's most famous operetta star, Fritz Massary, will sing Adele; Max Pallenberg, the equally famous comedian, will be Frosch, and Richard Tauber, the Dresden tenor, will sing Altenstein.

Besides these performances there will be a first performance anywhere of a new opera by the Swiss composer, Ottomar Schoeck, "Die Venus von IIs," which will be conducted by the composer himself, and one performance each of Reznicek's "Blaubart," probably conducted by Leo Blech, and Klose's "Ilsebill" conducted by Robert Denzler, of the Zürich Municipal Theater.

Aside from this musical program, the interest of English speaking guests especially will be centered upon the performances of the Everyman Theater Company of London, which will present Shaw's "You Never Can Tell" and Galsworthy's "The Pigeon" in the highly artistic productions for which the company is renowned.

C. S.

## Josef Konecny's Extensive Tour

Josef Konecny, the Bohemian violinist, with associate artists, opened his present tour early last September, covering the states of Wisconsin, Minnesota, South Dakota, and parts of Kansas and Oklahoma. Some of the principal cities in which they appeared are: Green Bay, Superior, Wis.; St. Cloud, Mankato, Rochester, Owatonna, Faribault, Minn.; Sioux Falls, Hot Springs, Lead, Huron, Vermilion, S. D. (appearing at the University of S. D. here).

Since January 1 they have been booked solidly in Kansas, some of the cities being Parsons, Junction City, Iola, Independence, El Dorado, Wellington, Hutchinson and Coffeyville. They will concertize in Kansas until the latter part of February, and then go further West.

## Church Positions for Klibansky Pupils

Elsie Duffield has been engaged as soloist at the Lutheran Church, Central Park West, New York, and at the synagogue at Asbury Park, New Jersey; and Hattie Arnold for St. Joseph Church, Queens, Long Island.

Mr. Klibansky gave several pupils' recitals: at the American Institute of Applied Music, January 13; at the Wana-maker auditorium, January 17, and at the Educational Alliance, January 18, where the following pupils appeared: Alveda Lofgren, Sara Lee, Elsie Duffield, Grace Marcella Liddane, Katherine Mortimer Smith, Stephanie Koepfen, Miriam Steelman, Amelia Miller, Salvatore Feldi, Dorothy Classen and Grace Hardy.

Hope Loder sang at a special service at the Lutheran

Church, Lexington Avenue, January 15. Grace Marcella Liddane appeared very successfully at a concert given at the Washington Irving High School, January 15. Salvatore Feldi was heard at a concert, January 22, at the Washington Irving High School. Lottice Howell, another artist from the Klibansky studio, appeared with such success that she was re-engaged to sing at the Albany Theater in Schenectady.

Mr. Klibansky introduced Dorothy Hobbie at a recital, January 30, at the American Institute of Applied Music.

## Society of Theater Organists Election

The Society of Theater Organists has elected the following officers for 1922: John Hammond, president; Robert Berentsen, vice-president; J. Van Cleft Cooper, recording secretary; Raymond Willever, corresponding secretary; Sigmund Krungold, treasurer; executive board—officers, chairmen of committees, and Edward Napier, from the general membership; examining board—John Priest (chairman), Edward Napier, Walter Wild, Harold Smith, George Crook; organ committee—George Crook, Raymond Willever, Ernest F. Jores; membership—Walter Wild, A. Stanley Douglas, Howard Murphy, Vera Kitchener; publicity—Frank S. Adams, J. Van Cleft Cooper, Robert Berentsen, William Hamilton, George Needham.

The society has sent the following letter to the leading music publishers: "The Society of Theater Organists, having as its members thirty organists from all the largest picture houses of Greater New York, has voted to bring to the attention of the music publishers the inadequacy of the harmonium part sent out with orchestral music. The great number of theaters with large pipe organs creates a much greater demand for organ parts than for harmonium parts. The S. T. O. suggests that the proper solution of the difficulty will be the inclusion of two piano conductor parts instead of one piano conductor part and one harmonium part, leaving to the discretion of the organist the selection of what is most needed to fill out the combination in his own theater. This plan will incur no added expense to the publisher, but will enable the organist to make use of the copy for solo work or when playing with the orchestra. The S. T. O. desires in a personal interview to emphasize the imperative necessity for some new arrangement, and will send a representative to confer regarding the above at any time convenient."

Most of the publishers showed great interest and a desire to co-operate. As a still better solution, the society recommends the publication of an arrangement in three staves for organ solo, the same as original organ compositions, with the instrumentation indicated as a guide to registration. Three such parts have been made for Carl Fischer Company. Correspondence on this subject is earnestly solicited. Inquiries regarding the society should be addressed to Society of Theater Organists, 10 East Forty-fourth street, New York City.

## Ethel Jones Sang for P. E. O.

Ethel Jones recently sang after the annual banquet of the Iowa Chapter of the P. E. O., of which she is a member. Among her numbers which won particular favor and which had to be repeated were: "An Evening Song," by Hallet Gilbarte; "Baby," by Bertrand Brown; "A Modern Lullaby," by John Tasker Howard, Jr., and "The Lilac Tree," by George H. Gartlan. The following evening, when Miss Jones gave an entire recital in Davenport, among the four encores demanded were "A Modern Lullaby" and "The Lilac Tree," the latter being repeated by request.

## Oratorio Society's a Capella Concert

The Oratorio Society of New York opened its sale of tickets on January 9, for its a capella concert to be given on the evening of February 21, in Carnegie Hall.

## NEW YORK CONCERTS

## Thursday, February 2

Symphony Society of New York, afternoon.....Carnegie Hall  
Boston Symphony Orchestra, evening.....Carnegie Hall  
Victor Wittgenstein, piano recital, evening.....Aeolian Hall

## Friday, February 3

Philharmonic Orchestra, afternoon.....Carnegie Hall  
Symphony Society of New York, evening.....Carnegie Hall  
La Forge-Berumen Noonday Musicale.....Aeolian Hall  
Fanny Rezia, song recital, evening.....Aeolian Hall  
Morning Musicale.....Biltmore

## Saturday, February 4

Boston Symphony Orchestra, afternoon.....Carnegie Hall  
Ignaz Friedman, piano recital, afternoon.....Aeolian Hall  
Mishel Piastro, violin recital, evening.....Aeolian Hall

## Sunday, February 5

Claire Dux, song recital, afternoon.....Carnegie Hall  
Symphony Society of New York, afternoon.....Aeolian Hall  
Society of the Friends of Music, afternoon.....Town Hall  
Nina Tarasova, costume recital, evening.....Town Hall

## Monday, February 6

Ida Geer Weller, song recital, evening.....Aeolian Hall

## Tuesday, February 7

Oliver Denton, piano recital, afternoon.....Aeolian Hall  
Philadelphia Orchestra, evening.....Carnegie Hall  
Philharmonic Orchestra, evening, Metropolitan Opera House

## Wednesday, February 8

Schola Cantorum, evening.....Carnegie Hall  
Rosing, song recital, afternoon.....Aeolian Hall

## Dubinsky Plays in Port Chester

Vladimir Dubinsky, recitalist and concert artist, as well as maker of many phonograph records, was soloist at Summerfield M. E. Church, Port Chester, N. Y., January 15. He played works by Cui, Rimsky-Korsakoff, Popper and (in memory of the just deceased Hans Kronold) Chopin's "Funeral March." The strangely melodious, minor Russian music held the large congregation enthralled, while one might have heard a pin drop during the funeral march; Mr. Kronold frequently played in that church.

Conversation with Mr. Dubinsky proved interesting, for he is a student and philosopher, not just a cellist, while his English vocabulary is altogether amazing.

## Pareto, Van Gordon, Lankow at Biltmore

The seventh Biltmore Musical will be held in the ballroom of the Hotel Biltmore, Friday morning, February 3. The artists appearing are Graziella Pareto, the new coloratura soprano of the Chicago Opera; Cyrena Van Gordon, mezzo contralto, and Edward Lankow, basso.

## Mercedes Parry in New York

Mercedes Parry, coloratura soprano from Barcelona, Spain, has arrived in the United States and will make her New York debut in the near future. She has been singing with success in Europe, also appearing with Tito Schipa there in opera.

## Re-engagement for Patton

Fred Patton was re-engaged for a recital in Roselle Park, N. J., on January 23, this being the result of a successful appearance there in February of last year.



LARGEST COLLECTION OF PIANISTS EVER IN CAPTIVITY AT ONE TIME.

This shows the fourteen prominent pianists who participated in the Moszkowski benefit concert at Carnegie Hall on December 21, 1921, when a sufficient fund was raised to insure the comfort of the venerable composer, now living in Paris, for the rest of his life. Left to right the pianists are: Willem Bachaus, Josef Lhevine, Alexander Lambert (above Lhevine), Sigmund Stojowski, Ernest Schelling, Elly Ney, Harold Bauer, Leo Ornstein, Germaine Schnitzer, Ossip Gabrilowitch, Alfredo Casella, Ignaz Friedman, Percy Grainger and Ernest Hutcheson. The gentleman perched in the background with folded arms is Walter Damrosch, who beat time for the ensemble when all played together.

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## "DO NOT JUST STICK ON THE JOB," SAYS IDA GEER WELLER, "BUT KEEP ON WORKING IN SPITE OF DIFFICULTIES"

Real Success Comes to Those Who Keep on "Plugging," Always with an Eye Open for the Right Opportunity, She Insists, and Not to Those Who Sit Around and Whine About Conditions—"An Artist Should Never Be Self-Satisfied"—Individuality a Great Factor in One's Success—Cheap Songs Unnecessary, She Believes

Ida Geer Weller is verily what one might call "a safe and sane" woman! Her saneness about life and its various conditions makes her safe—normal! And because she is a normal woman she is happily an artist with good common sense. She naturally takes her art very seriously, weighing the "whys" and "why nots" carefully and wisely.

Miss Weller almost from the first admitted to the writer, who, by the way, was favorably impressed from the easy cordial greeting received from her, that there is never a time that she doesn't take her criticisms after a concert and study them, figuring out the comments both for and against her work. She is mercilessly frank with herself and does not try to deceive herself nor anyone else into believing that the adverse criticisms are unjust, without giving them some consideration.

"An artist should never become self-satisfied because it means the end of future success is in sight," Miss Weller explained to the writer. "Stagnation sets in! It is the eagerness to keep on learning and keeping aloof from self-centeredness that carries one ahead. Criticism, sensibly taken, only aids an artist. It makes no difference how small or great one's position may be, to enlarge the scope and influence—one has to enlarge himself. Training and knowledge bring power, and the artist who really knows what he is doing commands respect. No matter how mag-

the right teacher is to judge him by the results he achieves in one's own voice."

Miss Weller, in speaking of concert programs, deplored the number of singers who resorted to cheap songs as a means of putting themselves "over."

"If an artist cannot make an appeal on his audience with a good classic, instead of some meaningless cheap song, well then it is the artist who is at fault—not the song! Cheap songs are only a waste of time, and I really can not see why some publishers include them in their catalogues. In connection with failing to put a good song over, let me add that, nine times out of ten, it happens because the artist has not done it as she felt in her real self she could. Perhaps she has allowed herself to be pushed out of the way and instead endeavored to imitate some other artist, who was, no doubt, wise enough to succeed in putting it over in a convincing way by doing it his very own way. Example of this: When I sang in Boston I sang a certain song the way my coach suggested, although I did not think it should be interpreted so. Result: the critics criticized me on that particular song! So when I sang in Philadelphia, I decided to do it my own way, and it went over so much better. All of which proves that one should always be guided by his own individuality."

"I say—do not be an imitator! There are so many already and being one only lessens your power to convince anyone of your ability or art. Don't try to be a square peg in a round hole, but find your own niche and fill it to the best of your own natural ability! Art is not its best until it becomes unconscious. An audience enjoys a singer who in turn enjoys herself when she sings!"

Summing up Miss Weller's beliefs and theories, one is more convinced of her absolutely direct way of meeting and knowing, on one hand, the obstacles, and, on the other, the assets that confront one in search of success, and then exerting every effort to achieve the best in herself and in her work.

J. V.

## Namara Figures in Chaplin Narrative

Tout New York—or at least all New York that reads the Evening World—has been greatly amused by "Charlie Chaplin's Own Story of His Trip Abroad" that has been appearing in daily installments in that paper. In the sixth chapter of the humorous narrative, under the title of "Charlie Meets 'Mysterious Beauty,'" the famous motion picture comedian tells how he was photographed on shipboard with Marguerite Namara, soprano of the Chicago Opera Association, without having formally met the singer, due to the zest of the news photographers who were anxious to snap two such notables together. "Does being photographed together constitute an introduction?" queried anxious Charlie in his story. "I had not seen the beautiful opera singer since the picture taking," continued the actor, "until a day or so later, when suddenly I spotted her wrapped in furs in a deck chair. Mr. Knoblauch, the playwright, was with me, and at my urging he introduced me to the diva. And the first thing I discovered was that she had a husband!" Thus Mr. Chaplin concluded his tale of how he met the "mysterious beauty" on shipboard.

## Fourth Baltimore Appearance for D'Alvarez

When Marguerite D'Alvarez sang in Baltimore in December with the New York Symphony Orchestra, it is said the critics went so far as to say that she was the greatest vocal artist heard in the Maryland city this season. As an aftermath of her success on that occasion comes the announcement that she has been engaged to sing Dalila in an operatic performance of "Samson et Dalila" to be given by the National Opera Association at the Lyric Theater on February 20. Edward Albion, of Washington, will conduct the performance. The leading roles will be sung by stars of the Metropolitan and Chicago opera companies, but the chorus, orchestra and ballet will be recruited in Baltimore. This makes the fourth appearance scheduled for Mme. D'Alvarez there this season. On January 27 she gave a recital at the Peabody Conservatory, and on April 5 will be soloist at the Lyric with the Philadelphia Orchestra, Leopold Stokowski, conductor.

## Mme. Calvé to Sing at Rubinstein Recital

At the fourth afternoon musical of the Rubinstein Club, Mrs. William Rogers Chapman, president, the artist will be Emma Calvé in a song recital. The event will be given in the Grand Ballroom of the Waldorf Astoria, February 18, at two o'clock. This is to be President's Day, and 150 presidents of the prominent women's clubs of New York City and Brooklyn will be among the guests of honor. Following the close of the recital there will be dancing in the ball room. The next evening concert of the club will be held on Tuesday evening, February 28, at the Waldorf Astoria.

## Marguerita Sylva to Give Musical Matinees

Marguerita Sylva, soprano, has a unique idea for intimate recitals at one of the smaller New York theaters, to be announced shortly. During February she will give a series of matinee song recitals, singing every afternoon—except when the regular theater matinee is on—for two weeks or longer. The details of her plan will be announced later.

## Three Witherspoon Artists in Verdi Requiem

At the last performance of the Verdi Requiem given by Ossip Gabrilowitch and the Detroit Orchestra, three of the soloists were Herbert Witherspoon artist pupils—Florence Hinkle, soprano; Merle Alcock, contralto, and Lambert Murphy, tenor, and they all won much praise with their splendid singing.



IDA GEER WELLER

netic or forceful one's personality may be, if he is largely a bluff, he is soon discovered and discarded for an artist of more knowledge."

"But don't you think opportunity has a good deal to do with some people's success?" asked the writer.

"In some cases, no doubt," answered the singer thoughtfully, "but I feel the good things in life go to the person who is doing and proving his ability, not to those who await the right chance. The person who sticks on the job and keeps right on working and planning in the face of all kinds of difficulties, goes far ahead of the one who sits around whining about conditions—talking of how they used to be different—and trying to calculate why the plodder succeeds when he does not."

"Another thing that is important to real success—individuality. You can't get away from the fact that it plays a big part in a singer's make-up. Individuality and success go hand in hand."

"Much of the non-success of the world today is the result of repressed individuality—the lack of individual growth. Teaching and study must be individual, and enough of foundational work—technic—must be absorbed to become part of the individual. One's art will then be free and spontaneous, not hampered or a studied, mechanical performance. A singer must live the art which is his own message, style or type, and take an individual place in the field. He must not imitate his teacher or coach but live up to and put forth his own ideals."

"In this country," continued Miss Weller, "an attempt should be made to get away from the domination of teachers. Technic is a foundation and absolutely necessary, but an audience wants a finished product, looks for the message in the songs sung, and not for an hour of technical tone practice."

"When artists come from Europe," the singer hesitated a second, then added, "do they carry a teacher on their coat-tails? Certainly not. Here in New York when an American singer makes her debut, at Carnegie, Aeolian, or the Town Hall, it seems that the most important question on the audience's mind or lips is: 'Who does she or he study with?'"

Miss Weller went to explain to the writer, who was inclined to agree with her on this point, that "no one person knows everything and a teacher is or should be a guide. If one finds he is being guided the wrong way, then the more he allows himself to follow that track, the further away from his goal he must be carried. There is so much talk about good and bad teachers that at times one seems to be in a quandary, but the way really to know

## MINNEAPOLIS HEARS FINE SYMPHONY AND CHORAL PROGRAMS

Symphony Orchestra Plays Cadman's "The Thunderbird"—  
Casella Directs His Rhapsody, "Italia"—Mrs. Carlo  
Fischer in Concert of Spoken Song

Minneapolis, Minn., January 2, 1922.—Emil Oberhoffer chose the choral and fugue of Bach-Albert to open the Christmas program of the Minneapolis Symphony Orchestra. This was a fitting beginning and was played with reverence and proper tone shading. Wagner's prelude to "Lohengrin" and the "Nutcracker" suite of Tchaikowsky were acceptable numbers very well played. A symphonic sketch, "Noel," by Chadwick, was a most appropriate close to this Sunday concert offering.

A talented young violinist, formerly from St. Paul (who went into the navy service during the war and then had a post-graduate course under Franz Kneisel in New York), was a soloist of no mean attainments. He played the Vivaldi concerto for violin and string orchestra with good tone and a proper esteem of what the old masters wanted in their works. Peter Lisowsky, we are happy to say, is a member of the first violin section of the Minneapolis Symphony Orchestra.

Lillian Eubank, mezzo soprano, and a former member of the Chicago Opera, sang with fervor and much musical feeling the aria from Ponchielli's "La Gioconda." She has a beautiful voice, which expresses a musical nature and refinement. She was the recipient of much merited applause.

### "MESSIAH" SUNG BY MINNEAPOLIS CHORAL SOCIETY.

Handel's "Messiah" was the work given by the Minneapolis Choral Society at the Auditorium, December 26, with Gustave Schoettl directing. The chorus of 250 voices from the membership of the Civic Music League is a distinct addition to our musical life and we hope for it an ever-increasing usefulness in bringing the finest in music to the singers as well as the audiences. Mr. Schoettl directed ably. The solo parts were admirably sung by Mrs. Elroy Johnston, Mildred Langtry, Earl Fischer and Harry Phillips. The orchestra accompanied with sincerity and merit, while Clyde Stephens was an equally able pianist. Benjamin Klatzkin, solo trumpeter with the Minneapolis Symphony Orchestra, played the trumpet passages with telling effect.

CADMAN'S "THE THUNDERBIRD" PLAYED AT SYMPHONY CONCERT.

The Minneapolis Symphony Orchestra gave a splendid concert Sunday afternoon, January 1, in the Auditorium. No concert this season was better chosen or better played. Mr. Oberhoffer happily chose Cadman's Indian drama, "The Thunderbird," as the novelty of the program and it is interesting to note the use made of Indian themes. Liszt's "Les Preludes" and Sibelius' "Finlandia" gave a magnificent chance for the brasses and they acquitted themselves with glory. "Marche Joyeuse" by Chabrier, "Carnaval in Paris," by Svendsen, and "Valse Triste," by Sibelius, gave varied color to a fine program.

Engelbert Roentgen, solo cellist with the orchestra, played enjoyably Dvorak's "Waldesruh" and Saint-Saëns' "Allegro Appassionato." In these two extreme moods Mr. Roentgen was equally at ease. His intellectual equipment and technic meet all demands and make him a great asset to our musical colony.

CASELLA DIRECTS HIS "ITALIA RHAPSODY" WITH SYMPHONY

The program given by the Minneapolis Symphony Orchestra at the Auditorium December 30 was a fitting ending of the year 1921. Mr. Oberhoffer directed his men to great heights of beauty and yet simplicity in the seventh symphony of Beethoven. Each section rose to the occasion and made this concert a memorable one. Whether in a sostenuto, an allegretto, a presto or the finale (allegro con brio), Mr. Oberhoffer held his men to the right tempo and the right mood. It was like wandering in a far country with a pastorella, a martial song and limpid themes meeting us and refreshing us with their charm and delicacy.

Alfredo Casella played the Mozart D minor concerto with simplicity, ease, finesse and discretion. His technic flows and his musical discernment is what Mozart might have wished. He was enthusiastically recalled and played twice more with great effect.

After the intermission the suite from "The Convent by the Water" and the rhapsody, op. 11, "Italia," were played, directed by the composer, Alfredo Casella. The suite contained bits of very revolutionary music, intensely interesting and very well played and directed. In the rhapsody Casella certainly shows great talent as a composer when he incorporates three Neapolitan songs into the web and woof of this artistic number. Casella directs with virility and abandon and the men followed his compelling baton. He gave us a bit of joy in each number and shows us that music can carry that message as well as sadness. Casella is a young man and his future as a composer and director is assured, for he has the gift for both. We shall watch his career with interest.

MRS. CARLO FISCHER IN CONCERT OF SPOKEN SONG.

The music department of Minnesota College introduced Mrs. Carlo Fischer (nee Marie Gjertsen) at its second concert of the artists' series. This new art branch of spoken song has no greater exponent than Mrs. Fischer. She combines depth of feeling and a magnetic personality and impresses the beauty of the poems she reads upon the audience so that one visualizes the whole scene. Her voice has the rare quality of attracting one's attention and holding it through the whole evening.

She was artistically accompanied by Arthur Koerner, pianist (of St. Paul), who has collaborated with Mrs.

Fischer and has composed the music. Whether in the Tagore poems or Chinese poems or Kipling, it matters not, the music set the stage and Mrs. Fischer's voice gave it life and being. No two artists hold a higher position in our midst than Mrs. Fischer and Mr. Koerner. R. A.

### Lhevinne and the "Seven Societies"

When Josef Lhevinne returned to the American concert stage after his years of interment in Germany during the war it was evident that he had not neglected his practice while enduring this trying experience.

"But how did you manage to keep up sufficient courage to practice?" he was asked recently. Whereupon he told an interesting story.

"For a long time I couldn't bear to touch the piano," he acknowledged. "I was too depressed and too uncertain as to whether or not I would ever again pursue a public career. Then, when the outlook seemed blackest, I received word from Gustav Barczy of Budapest that he had obtained the consent of the German government to my going to that city for a series of seven concerts. Although Mr. Barczy is a man of great influence and head of the publishing firm of Rozavölgyi, and his brother is governor of Budapest, I could not believe that even the influence of the two combined could work such a seeming miracle.

"Then I finally realized that it was true. I was to play seven concerts in Budapest. I began to make out my programs, choosing the works I knew the best and that would require but little practice to get into shape again.

"Then, one day, came a letter from Mr. Barczy saying that the seven concerts were to be given under the patronage of seven different musical societies. One society wanted an entire Bach program, and he specified certain numbers not one of which I had played for years and two that I had never played in concert. Another society wanted a program made up wholly of modern sonatas, and I knew but a limited number of these sonatas. Another wanted a Beethoven program, specifying works that are seldom played. And so the instructions went on.

"I at once wrote that I could not present these programs. Word immediately came back that if I did not fulfill the requests of the societies all the concerts would be cancelled. I protested further. But in vain.

"I set to work. And how I worked! I did nothing but practice day and night. And when I started for Budapest I had every one of those works in my head and at my fingers' end. But I felt I had been unfairly treated, and no sooner had I arrived at Budapest than I aired my grievance to Mr. Barczy. Those seven societies! What right had they to dictate to me every number I should play! And such unheard of programs! I had been obliged to practice myself nearly to death! To all of which Mr. Barczy blandly replied:

"There are no seven societies. There is not even one lone society that is bringing you here. You have been engaged for the concerts through the regular management. I invented those seven societies and their programs in order to make you practice. I knew that if you were allowed to play your regular programs you wouldn't have to work

much to prepare them. And I wanted you to work. That was your artistic salvation."

"To this day," said Mr. Lhevinne with a smile, "I'm deeply grateful to Barczy for inventing those seven societies. I should feel the same if they had been seventy times seven. For in my efforts to meet their demands I started on a period of hard work that, before I had learned those programs, had gained such momentum it kept me going all through the remainder of my interment."

### Marian Veryl a Versatile Artist

The recent private recital which Marian Veryl gave in Pittsburgh, with Carl Bernthaler at the piano, to which several New Yorkers, among them her manager, M. H. Hanson, were invited, gave proof of her fine art and versatility. While songs by Fourdrain, Vidal, Chausson and Ravel were given not only in a charming but authentic manner, since only recently she coached them in Paris, and while her singing of a small group of German songs, which she coached with Carl Bernthaler, met with general approval and appreciation, her greatest success was achieved by her singing of the two arias from Rimsky-Korsakoff's "Sneigurochka," which was produced by the Metropolitan Opera Company for the first time in this country on Monday evening, January 23.

### August Eppe Chorister at Paterson Church

August Eppe, of Paterson, N. J., who for a number of years was associated with C. Mortimer Wiske as publicity promoter and in a managerial capacity, is now in charge of the music at the Broadway Baptist Church of Paterson, where he has organized a choir of forty-five voices and a junior choir of twenty-five voices. These choirs gave an excellent musical program at Christmas time which caused much favorable comment in Paterson and vicinity. Choruses by Handel and Haydn and Maunders' "Bethlehem" were among the works recently given. A splendid season's work has been mapped out for 1922. In his duties as chorister, Mr. Eppe has the valuable assistance of his organist, Samuel Eliezer, one of the promising young musicians of Paterson.

### Kaufmann Artist Pupil on Tour

Elizabeth Hamilton Duggin, soprano, and her husband, David Duggin, Scotch tenor, are at the present time on a concert tour which will embrace sixty concerts. Mrs. Duggin is an artist-pupil of Minna Kaufmann, the well known vocal teacher, of New York.

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# GOTHAM GOSSIP

## DICKINSON GIVES BRAHMS PROGRAM.

The usual large audience gathered at the Brick Church Friday noon hour of music, January 13, to listen to a program of music by Johannes Brahms, performed by Dr. Clarence Dickinson, organist; Frieda Klink, contralto, and Rebecca Clark, violinist. Dr. Dickinson played the rhapsody in G minor, a choral prelude on a Christmas song, with chime effects; "Moonlight," from the sonata in F minor; a Hungarian dance and the rhapsody in E flat. In all of these Dr. Dickinson's big technic and acknowledged musical taste were pre-eminent. Miss Klink sang "Sweeter Sing the Birds," "The Virgin Cradle Song" and "Serenade," and of these the "Cradle Song," with viola obligato, was especially well sung. Miss Clark played a movement from a sonata, a waltz in A major, and the famous lullaby, originally known as a song; the sometimes pathetic tone of her instrument and the always appropriate expression was remarked.

## THURSBY'S SECOND FRIDAY MUSICAL.

Emma Thursby's second Friday afternoon musical reception, January 15, was greatly enjoyed by the many friends present. The special guests for the afternoon were Ada Sassoli and Grace Kerns. Mme. Sassoli, who sailed for European engagements recently, was detained and did not arrive until late. Grace Kerns, one of Miss Thursby's artist pupils, was in beautiful voice and sang several selections during the afternoon, accompanied by Miss Henry. Louis Dornay, of the Covent Garden Opera, London, who has recently come to this country, is the possessor of a fine tenor voice and charmed all by his singing of selections from Wagner operas and interesting songs; his accompaniments were played by his wife, Betsy Culp, a cousin of Julia Culp. Elinor Marlo delighted with a selection from "Jeanne d'Arc," accompanied by Max Liebling. Mrs. Henry Doscher presided at the tea table. The Duchess de Richelieu was guest of honor January 20.

## LEWING PLAYS TWICE.

Adele Lewing gave a piano recital a fortnight ago at the home of Dr. and Mrs. Mills, playing works by classic and modern composers, including MacDowell, and one of her own compositions. At the first concert of the newly organized choir of St. Matthew's Church she played works by Bach and Matthews. Mme. Lewing was one of MacDowell's chief pupils and is known as an authoritative interpreter of his works.

## HANFMANN-FERRER IN BROOKLYN CHURCH.

Cecilia Hanfmann-Ferrer, solo soprano of Summerfield M. E. Church, Port Chester, N. Y., was especially engaged January 11 to sing at the Knickerbocker Avenue M. E. Church, Brooklyn, this being the opening of the new edifice. She sang Buck's "Fear Not Ye, O Israel," which is one of her best numbers, and at the close of the service many listeners congratulated her. She had important solo numbers at the January 29 musical service in the Port Chester church, singing "I Know That My Redeemer Liveth," Handel; "Lovely Appear," Gounod, and "O, Turn Thee," Gallia.

## WARFORD PUPILS ENGAGED.

Three of Claude Warford's vocal students have recently been engaged to fill the following positions: Elizabeth Eckel, soprano, as soloist at the First Baptist Church, Passaic; May Conway, contralto, Grace Church, Orange, and Harry Puder, baritone, for Calvary Presbyterian Church, Newark. Bert Gardner, baritone, another Warford pupil, is now singing the leading juvenile role in "Red Pepper."

## ESTELLE EDWARDS' VOICE PLEASURES.

Estelle Edwards, who has studied abroad, is a concert singer of merit, for she has a voice clear, high and true, with refined expression, as her special characteristics. Her singing of the Handel love song and Campbell-Tipton's "Spirit Flower" were much admired by a private audience last week.

## SARA HUNT VANN IN NEW YORK.

Sara Hunt Vann, organist, of Birmingham, who attained a leading position in that city, has come to New York and expects to play in one of the Loew theaters.

## WARFORD PUPILS AT HOTEL PLAZA.

No less than forty singers from Claude Warford's studio provided the program for a "Soiree de Musique," for the Euterpe Club (Mrs. A. B. Jamison president), in the new grand ball room of Hotel Plaza, January 19. Mr. Warford, who had entire charge of the affair, found little difficulty in placing his singers in just the right "act," as the three lyric scenes gave fine opportunities for discrimination. In "A Darktown Party" Elizabeth Jones, Katharine Timpson, Emily Hatch and Katherine Fell, sopranos, with Agnes Burgoyne Taylor and May Conway, contraltos, gave a fine account of themselves in numbers by Guion and Burleigh; Gertrude McDermitt, contralto, sang Reddick's "Travelin' to de Grave" imitatively, and Jack Leahy, tenor, made much of Roma's "Caroline." The ensemble numbers, led by Robert Woelfel, tenor, and Harry Puder, baritone, claimed much of the applause.

The second scene, "The Indians," beautifully staged and costumed, opened with Cadman's "The Land of the Sky Blue Water," charmingly sung by Minnie Lamberts, and "Far Off I Hear a Lover's Flute," an excellent bit of vocal work by Mary Davis, followed by "Minnetonka" in duet form by Anna Flick, soprano, and Donat Gauthier, tenor. Constance Eberhardt then sang the aria and canoe song from "Shanewis," the act closing with Troyer's "Sunrise Call," stirringly given by Ralph Thomlinson, baritone.

"In Italy," proved to be a triumph of color and action aside from the vocal part, although Mr. Warford probably saved his best known sopranos for the finale. Louise Newhouse gave Boyd's "In Italy" as the curtain rose on a gay restaurant scene; John Arden and William Stevenson were "Cabaret tenors," singing Campana's "Guarda che biance luna;" Leo Troostwyk, cellist, came next, Eva Krasny following with "O, sole mio" off stage and a fine rendering of Daly's "No keek my dog" after she appeared. Florence Otis sang Gilbert's "Moonlight, Starlight" as only she can

sing it; Marjorie Lauer and Ralph Thomlinson received an encore after Mozart's "La ci darem la mano," and Tilla Gemunder did some of the most artistic singing of the evening in Ronald's "Lovely Night," with cello obligato. Bronte's "The Stars are Brightly Shining," the finale ensemble number with a chorus of thirty voices, was a fitting climax to a very successful evening. Willard Sektberg was at the piano for the production, assisted by William Sur, violinist; Ward Steady, flutist, and the "Society Dance Orchestra."

## SOUTHLAND SINGERS' MUSICAL.

The Southland Singers, Emma A. Dambmann founder and president, presented a varied program at the Hotel Plaza, Saturday afternoon, January 21, given by active members of the society. Following a few words of greeting by Mme. Dambmann, the program opened with Penn's "Smilin' Through," sung by the Southland Singers' chorus, conducted by Leroy Tebbis. There is good balance in the chorus, and a ready response to indications of shading. Mildred Lewis sang "Spring's Awakening" effectively, and Ruth Donaldson gave two numbers with good diction and interpretation. Mabel Eklund revealed a voice of warmth in two Norwegian songs. Jacqueline de Moor offered Liszt's "Gnomesreign," with excellent technic, crispness and vitality. Esther L. Adie displayed a voice of good range and sweet quality in her two numbers and Arline Thomas gave songs by Tipton and Spross. The voices of Marjorie Barnes and Mildred Lewis blended well in a duet, "April Morn." "One Fine Day" from "Madame Butterfly" was admirably given by Mabel Baker. The second part of the program opened with a dramatic sketch, "A Midnight Fantasy," by Catherine M. Purcell and Augusta Riesenberger. This interesting portrayal of the girl of 1750, and of 1922, comparing the speech of each period, was coached by Nina Spaulding, an active member of Southland Singers. Sweet, bell-like tones were heard in Helen Eagan's singing of two numbers, and Marjorie Barnes rendered Handel's "Where E'er Ye Walk" with dignity. A voice of lovely quality, well trained, was revealed by Marion Ross, and Madeline Hulsizer sang with very pleasing tone quality. Emlene M. Bosse gave dramatic expression to "Pace, Pace, Mio Dio," from "La Forza del Destino." Lucile Blabe offered La Forge's "Romance" as a delightful solo number. The Southland Singers' double quartet (composed of L. A. Chamberlin, Diana Schott, Arline Thomas, Esther Adie, Bessie Powell, Zola B. Ruggles, Dorothea Baltz and A. Elizabeth Yeaton) contributed with very good effect "My Lady Chlo" and "The Two Clocks." Margaret Faries danced daintily "The Swan." A violin soloist of ability was Joseph Daniel Stetkewicz, a Ukrainian boy nine years old; with his fair hair and dark velvet suit, he made a pretty picture, and played with excellent technic and intonation, "Variations" by De Beriot and Heasche's "Souvenir de Wieniawski." He was given fine support by his sister Vera at the piano.

Lucille Blabe and Jacqueline de Moor were accompanists for the society, and Mme. E. E. Ericson accompanied Miss Bosse. Mme. Dambmann and the Southland Singers have every reason to feel proud of the varied talent presented, and the society's rapid growth in numbers and strength is gratifying. Following the program the members and guests enjoyed dancing.

## ALBERT WIEDERHOLD SINGS IN BROOKLYN.

Albert Wiederhold, baritone, appeared as soloist with the New York Philharmonic Orchestra at the last symphony concert given January 28, at the Commercial High School, Brooklyn, auspices People's Institute. The singer is one of the best before the public; his wife is Edith Milligan, the well known pianist, who has played for the Brooklyn Institute and has given her own recitals.

## AMY GRANT GIVES "PELLEAS AND MELISANDE."

The January 26 opera recital by Amy Grant, with Lawrence Schaffler, pianist, assisting, was devoted to Debussy's "Pelleas and Melisande," and had as an important portion of the affair that composer's prelude "A l'Après-midi d'un Faune," by Mr. Kennedy on the Aeolian pipe organ, and his "La Soiree Danse Grenade," in the Duo-Art record played by E. Robert Schmitz. Needless to say, the work, with its many delicate features, was given in her usual delightful manner—that is, in speech with action, full of the nuances and beauty of voice for which Amy Grant is noted. No actress on the American stage has a richer, fuller or more deeply expressive voice. In a golden-black gown, she made a vivid picture.

## RECEPTION TO PRESIDENT LEILA HEARNE CANNES.

The Women's Philharmonic Society of New York has issued invitations to a reception in honor of its president, Leila Hearne Cannes, Sunday afternoon, February 5, at three o'clock, when music will be heard and tea served. Mrs. Cannes, Mrs. Ronerts, and others of the committee, are continually active in behalf of this twenty-year-old society.

## THE THURSBY MUSICAL.

Emma Thursby's third Friday afternoon musical reception took place January 20. There were many people present who greatly enjoyed the delightful music rendered by Willem van der Andel, pianist, who played the scherzo, B flat and mazurka, A flat (Chopin). He was a prize pupil of the Rotterdam Conservatory. Reba Cornett Emory sang charmingly "Caro Selve" (Handel) and an old Irish song, "Danny Boy," also "Butterfly" (del Riego) and "Twilight Song" (Branscombe). A boy soprano, twelve years old, Robert Murray, delighted all by his singing of the "Mad Scene" from "Lucia" and the polonaise from "Mignon," reaching B flat above high C; he was accompanied by Max Liebling. Milan Lusk, the Bohemian violinist, played in a masterful manner Vieuxtemps' violin concerto in D and "Viennese Melody" (Kreisler), accompanied by Ludmila Vojackova. Edna Fremdini sang delightfully the aria from "Madame Butterfly" and a berceuse (Godard). Lila Tro-

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land Gardner gave two negro spirituals, "Old Ark's a-Moverin'" and "Tis Me O Lord." Mrs. William Seaman Bainbridge presided at the tea table.

#### HAYDN PROGRAM AT BRICK CHURCH.

Organ, vocal and cello works were given at the January 20 Friday Noon Hour of Music at the Brick Church, Dr. Clarence Dickinson organist and choirmaster, his assisting artists being Donna Easley, soprano, and Arthur Wilde, cellist. Miss Easley, soprano, who has been heard in her own recitals at Aeolian Hall, sang "The Mermaid's Song," "My Mother Bids Me Bind My Hair," and, altogether delightfully "With Verdure Clad." Mr. Wilde played an air and variations, music full of brightness, and the serenade. Organ numbers included a slow movement from the symphony in D, the "clock movement," from the fourth symphony, and the two final movements from the "Military Symphony." All this music was heard by an audience which filled the edifice and remained to the end.

January 27 a Handel program was given, these artists assisting: Mildred Dilling, harpist; Lambert Murphy, tenor, and Alfred Troemel, violinist.

A Grieg program will be given at the Friday Noon Hour of Music at the Brick Church February 3, by Clarence Dickinson, with Harriet Youngs, soprano, and Max Gegna, cellist.

#### ZIEGLER INSTITUTE EIGHTH MUSICAL.

Hady Spielter, pianist, and Arthur Herschman, baritone, gave the eighth musicale at Ziegler Institute, January 17. Miss Spielter played works by her father, the well known composer, Herman Spielter, also Chopin and Liszt. Mr. Herschman sang works by classic and modern composers, and Julia Fox was accompanist. The audience was very appreciative and both artists had to give encores.

#### AMERICAN COMPOSERS' ORGAN WORKS PLAYED.

Prof. Samuel A. Baldwin, continuing his Wednesday and Sunday afternoon four o'clock organ recitals at City College, has on his programs works by American composers, or composers living or who have lived in America, including the following names up to February 19: Felix Borowski (Chicago Musical College), Edward MacDowell, Melchiorre Mauro-Cottone (New York), Edwin H. Lemare (Portland, Me.), Pietro A. Yon (New York), H. T. Burleigh, Eugene Thayer, Rutherford Kingsley, Homer N. Bartlett, Frances McCollin (Philadelphia) Joseph Bonnet, R. S. Stoughton (Worcester, Mass.) and James R. Gillette.

February 15 at four o'clock a Wagner program will be given when excerpts will be played from the following operas: "Tannhäuser," "Lohengrin," "Tristan and Isolde," "The Master Singers," "Parsifal," "The Twilight of the Gods" and "The Valkyries."

#### FIVE CUSHING ORGAN RECITALS.

A series of free organ recitals is being given by John Cushing, Monday evenings at 8:30 o'clock, beginning January 30, at Calvary Episcopal Church, 4th avenue and 21st street. On January 30, Felian Garzia, pianist played the Schumann concerto with organ accompaniment; February 6, John Cushing, organist, will render the entire program; February 13, Miss Cooke, pianist, will play the Rubinstein concerto; February 20, Aurelio Giorni, pianist, will give a Chopin concerto; February 27, Mr. Garzia will play the Tchaikowsky concerto. Everybody is welcome and doors open at one o'clock.

#### BLOOM SINGS "MESSIAH" AT NEWBURGH.

"The honors of the evening went to Beatrice Bloom of New York, who sang the soprano solos in 'The Messiah.'" So says the Newburgh Daily News of January 9 with reference to a performance of the oratorio at Trinity Methodist Church, a choir of one hundred voices being under the leadership of John W. Nichols, tenor, who also sang solos. Alice Mertins, alto, and Andrea Sarto, bass, assisted.

#### Kitty Beale Scores in Opera and Concert

Kitty Beale, the charming coloratura soprano shown in the accompanying photograph, began her studies for an



© Ira Hill

KITTY BEALE

operatic career upon the advice of the late Oscar Hammerstein. After seven years of determined study she was engaged by Gatti-Casazza for the Metropolitan Opera Company, making her debut on December 14, 1918, in the world premiere of Puccini's "Suor Angelica." According to the dailies, her debut as the novice in this opera was entirely successful. "La Reine Fiammette" is the name of another opera in which Miss Beale has won praise for herself at the Metropolitan.

Miss Beale has toured in concert extensively with Giovanni Martinelli, and everywhere has met with the appreciation of large audiences. Upon the occasion of her appearance in Spokane, Wash., the Daily Chronicle of that city stated that she is a truly coloratura soprano with a voice of wonderful range. "She is a beautiful human flute, a sunbeam in song," is another splendid press encomium received by Miss Beale.

#### WASHINGTON NOTES

Washington, D. C., January 2, 1922.—The first Opera Ball, for the benefit of the Washington Opera Company, was a brilliant affair at the New Willard on December 16. It was given under the auspices of Edouard Albion, who is the director of the opera company.

Following the Cabinet dinner at the White House there was a very enjoyable program of song for which Mary Jordan and Katherine Dayton gave the numbers, with Anne Tindale and Lee Cronican at the piano.

On December 18, at St. Margaret's Church, Horatio Parker's cantata, "The Dream of Mary," was impressively sung by the choir of the church, with Sydney Thompson, of New York, as the soloist.

At the eighteenth annual rendition of Handel's "Messiah," Grace Kerns, Frieda Klink, Fred Patton and Judson House, well known artists, sang with a chorus of 350 voices, conducted by Sydney Lloyd Wrightson.

The Rubinstein Club gave a luncheon at the Ebbitt Hotel. Songs were rendered by members of the club.

Under the direction of Katie Wilson-Greene a brilliant costume recital was given for the benefit of the Belleau Wood Memorial, at the New Willard, by Lucrezia Bori, ably assisted by Miss Sassoli, harpist. Mme. Bori sang delightfully. The Spanish group was especially interesting.

Fortune Gallo's San Carlo Opera Company completed a successful week of opera. There is a brilliant cast of singers this year.

At the Arts Club on January 1 Mme. Hugli, of Switzerland, and Mme. Lemaire de Marzee d'Hermalle entertained with several songs. Starting with Sunday night, January 8, the club inaugurated a number of Sunday evening recitals.

It is also planned to hold recitals each Tuesday and Thursday night.

T. Arthur Smith presented Paul Kochanski, violinist, at the National Theater.

At the New Year's reception at the Albert W. Harned studios, Ruth Judson Steinz, Mildred De Hart and Olive Swann sang groups of interesting songs.

#### Kathryn Meisle for Ann Arbor Festival

An exceptional honor has fallen to Kathryn Meisle, American contralto, recently discovered by M. H. Hanson, her manager. This young artist has gained recognition in this country that it has taken many others years to achieve. The latest addition to the important engagements booked for Miss Meisle this season is that of special artist for the matinee on the second day of the Ann Arbor Festival, when she will be heard in a song recital.



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**"BETTER MUSIC WEEK"**

IN LINCOLN, NEB.

Lincoln, Neb., January 18, 1922.—Lincoln's first "Better Music Week," which was celebrated late in November, was a very happy undertaking. It was sponsored by Lincoln's MUSICAL COURIER correspondent, Mrs. Edward S. Luce, and the fact that she had the co-operation of practically every teacher, every music firm and all organizations in and around Lincoln answers the oft asked question: "Was it worth while?" From every standpoint it was not only worth while, but also before the week was over many requests came in to the sponsor begging that it be an annual affair.

With the approval of Governor McKelvie, Mayor Zehoung and the Chamber of Commerce, and the heartiest support of the press, the venture was pushed from the start.

The week began with Sunday, when the ministers, choir leaders, organists and choirs gave special programs, and many ministers dwelt on the numerous benefits of having the best music obtainable for all church services. Splendid programs were presented not only at the church services but also in the Bible schools, young people's meetings and at the regular session of the many church organizations. The music teachers emphasized the week by giving programs everywhere—in the lobbies, in the schools and homes. A concert of unusual charm was presented by Lincoln's well known singer and instructor, Walter Wheatley, who sponsored the week by giving with some of his most talented pupils an "Evening of Song," complimentary to the city. This was keenly appreciated by an enthusiastic audience in Temple Theater.

The Chamber of Commerce of Lincoln should be cited as being the main spoke in the wheel of this successful adventure. Dr. Benjamin Bailey, Adrian Newens and Edward Walt, of the Chamber of Commerce, worked unceasingly. Through their efforts, noonday concerts lasting one hour were given every day, either at the Orpheum Theater or at the Chamber of Commerce. These were patronized not only by music enthusiasts but also by business people, many coming from stores, offices and shops and spending at least half of their hour listening to uplifting music. This feature of music week has proven particularly good, as it has been far reaching. On Monday, through the courtesy of Manager Bullings, the first noonday concert was given in the Orpheum Theater. Addresses by Governor McKelvie, Mayor Zehoung and the president of the Chamber of Commerce, Dr. Bailey, were given from the boxes and were replete with words of encouragement. The music was given by the Lincoln American Legion Band, John Pastor, director. This organization is noted in that it has just taken second place in competition with sixty other bands from all over the United States at the American Legion convention in Kansas City. Lenore Burkett, of the Wheatley studios, gave a group of songs which were well received. Parvin Witte presented "Pilgrims," by Chadwick, in the evening. At Wesleyan University, University Place, a suburb of Lincoln, Prof. August Molzer, of the violin department, lectured on "Better Music," and Parvin Witte, of the voice department, conducted a community "sing" at the convocation hour; Supervisor Campbell held a special music meeting at Havelock. From 1 until 5 in the afternoon Mr. and Mrs. Thierlow Lieurance kept "open studio," and this proved enjoyable and profitable. The studios in the Annex, 320 North Eleventh street, were gay with Indian souvenirs of all kinds—blankets, rugs, pictures, beaded garments and moccasins, war bonnets and musical instruments. Mr. Lieurance told many interesting facts concerning the American Indians and his experiences in getting his records. He graciously gave souvenir copies of his songs and a new piano arrangement of "By the Waters of Minnetonka." At 3 o'clock, in Temple Theater, the Lincoln Woman's Club sponsored music week with a fine concert furnished by the University School of Music, Adrian Newens, director. It was given by Carl Steckelberg's orchestra, an organization of unusual worth; Ruth Dreamer, pianist; Frances Vack, vocalist; the Gilderoy Quartet (Allie Brown, Irene Long, Louise Stonehocker and Ethel Bass); Betty Luce, Jean Bechtel, Winifred Casford, Gertrude Gay, Lillian Reed, violinists; operatic quartet (Exie Burgess, Doris Thompson, Francis Diers, H. O. Ferguson), and Margaret Malowney, accompanist.

On Monday evening, Mu Phi Epsilon gave a program of Polish music with Min Alice Hassong. On Tuesday there were community "sings" at all theaters, and at the Chamber of Commerce Lieurance's Little Symphony gave a noonday program of merit. The celebration at the State University was at the 11 o'clock convocation, under the supervision of Carrie B. Raymond. At the noonday luncheon of the Rotary Club, H. O. Ferguson told of the music life of the schools and illustrated his talk with examples from the public schools, of which he is supervisor. The music department of the Lincoln Woman's Club had a special program and "sing" in Faculty Hall at 2 o'clock. At 4 a recital was given at Union College, College View, a suburb of Lincoln, by the students of the Conservatory, O. S. Beltz, director. At Havelock, the Woman's Club also celebrated with a community "sing." At 6 o'clock the girls at the Sigma Alpha Iota chapter house held a dinner "sing." All the theaters put on extra musical programs, and additional "sings" were as follows: At the Rialto, with Archie Jones conducting; Wednesday morning, at the University Place High School, directed by Edward S. Luce, supervisor; Y. M. C. A. lobby, conducted by Fred O. Kelly. The noonday concert at the Orpheum was given by the University School of Music orchestra of sixty pieces, Carl Steckelberg, director, and other events of the day included a "sing" at Bethany by Cotner College; Walter Wheatley and pupils in recital at Temple Theater, and a University School of Music recital.

Thursday there were programs at church centers and special theater programs; Y. W. C. A. processional and "sing" at noon hour; a noon concert by the Rialto Symphony Orchestra, Jean Schaefer, director, at the Chamber of Commerce.

Friday "sings" were held in perhaps a hundred homes throughout the city and suburbs. The noonday concert at the Orpheum was given by the High School Orchestra with fifty pieces, Charles Richter, leader. University Place W. C. T. U. held a special meeting with a music talk. Singing at the Agricultural College was directed by Mrs. Altinas Fullis. A talk on "Better Music" was given by Marie

Stevens, of Bethany Public Schools. There were special programs by Camp Fire Girls and Boy Scouts, and community singing at the theaters.

Saturday was "party day" and "sings" were generally held as a feature of the dances, suppers and all entertainments. At noon, at the Chamber of Commerce, Mrs. Raymond gave a delightful concert, joining the quartet choirs of the First Congregational, First Presbyterian and St. Paul's M. E. churches, with Mrs. Ross, Mrs. Raymond and Howard Kirkpatrick accompanists.

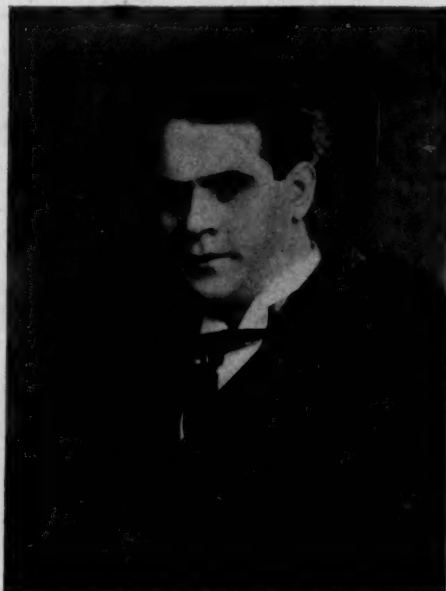
The plan for all "sings" was to use certain songs which had been scheduled for the entire week, a special set of songs for each day. At the public library a large table was set aside, and on this table were placed interesting music books, magazines and music collections. The librarian, Lula Horne, reported that much interest was shown. Lincoln and all suburbs had a share in the celebration throughout the week.

E. L.

**Joseph Schwarz Captures Chicago**

One of the greatest individual operatic successes of the present season has been made by Joseph Schwarz, the new Russian baritone of the Chicago Opera. Never, it is said, since the memorable ovation given to Galli-Curci at the Auditorium, six years ago, has an artist been so enthusiastically received as Schwarz was on his recent debut in "Rigoletto" by Chicago opera patrons. At each succeeding appearance his popularity has grown. Not only is the new baritone a fine singer, but he is also an actor of rare ability, with a deep knowledge of costuming and makeup. His characterizations have all been works of art.

In addition to establishing himself a premier operatic baritone, Schwarz has also found time to create an enviable reputation as a recitalist. His recent concert in Carnegie Hall, New York, and his appearance at the Bagby Musicale



JOSEPH SCHWARZ,  
Russian baritone of the Chicago Opera.

a few weeks ago, firmly fixed Schwarz's fame as a recitalist of the first rank. At the present moment he is said to have contracts in hand calling for important engagements in over fifty American cities during the coming spring and summer.

A few short years ago Schwarz, who lived in Riga, Russia, quarreled with his father and ran away from home rather than give up singing for the tailor's trade. He started his musical career as a minor member of a band of traveling minstrels, touring the Baltic provinces. He quickly became the troupe's leading artist and in a short time attracted the attention of a music loving Russian nobleman, who arranged to finance his education. After several years' preparation, he made his debut in the opera house of Linz, where he created a real sensation. After this his advancement was rapid, and at the beginning of the world war he was regarded as one of the best artists on the European operatic stage. He was leading baritone at the Berlin Opera House when hostilities broke out, but he succeeded in making his way into Scandinavia, where he sang in the principal opera houses during the great conflict, after being exempted from military service by his own country. At the close of the war Schwarz was engaged to appear with the Chicago Opera Association, but, through a misunderstanding, did not arrive in this country until very near the close of last season. He sang a few highly successful performances with Mary Garden's organization on the western tour last spring, but did not have an opportunity to sing at the Auditorium until last month.

In reviewing Schwarz's debut in "Rigoletto," Paul Bloomfield-Zeiser, the well known music critic of the Chicago Herald-Examiner, said: "Joseph Schwarz is gifted with a voice of great range and power, of vast warmth and resonance, of every imaginable tint and shade of color. He has an alto mezzo voice that any tenor could be proud of. He is a very great artist. He made a sensation last night, a very great sensation."

**Patterson Sings in Williamsport**

Idelle Patterson, among her other recent engagements, which included a New York appearance as soloist at an Evening Mail concert, sang in Williamsport, Pa., on January 25. Mme. Patterson made two appearances on that date, which is the annual meeting of the Williamsport Consistory, A. A. S. R., one in the Auditorium, the other for the Acacia Club. Besides her accompanist, the soprano had the assistance of a flutist for her coloratura arias.

## NEW HAVEN OPERA SOCIETY SUCCESSFULLY LAUNCHED

Holiday Season Impressively Commemorated—New Haven Symphony Opens Twenty-eighth Year—Arthur Whiting Gives Classical Program Before Yale Students—Letz Quartet in Fine Program

New Haven, Conn., January 1, 1922.—Sponsored by a committee of distinguished personages in the musical, social and financial life of New Haven, the New Haven Grand Opera Society was launched into a healthy existence at the Shubert Theater, December 12 and 13, when local talent essayed to render Verdi's "La Traviata" and Giordano's "Fedora," before packed houses. Under the splendid directorship of Jacinto F. Marcosano, well known locally as musician and teacher, the company acquitted itself in such a way as to warrant its becoming a big musical feature of New Haven. The personnel of the company is as follows: May Bradley Kelsey, New Haven soprano; Luigi Casiglio (local guest artist), tenor from leading Italian opera houses; Howard B. Crosby, tenor soloist of St. Thomas' Church; Enrico Cerri (guest artist), from Metropolitan Opera Company; Carolyn Hodstrom, promising mezzo soprano; Clara Loring (guest artist), American soprano from leading Italian opera houses; Florence Moakley, soprano; Italo Picchi (guest artist), from Scotti Opera Company; Victor Valenti, tenor soloist at Calvary Baptist Church; Henry White, bass soloist at St. Thomas' Church; Max Wolf, local tenor; Giorgio Puliti (guest artist), leading Italian opera houses; Esther Nussbaum, American soprano; Alessandro Puglia, stage director (formerly with the Metropolitan). May Bradley Kelsey did most artistic work and was the recipient of numerous floral tributes.

### CHRISTMAS SEASON IMPRESSIVELY COMMEMORATED.

The Christmas spirit was beautifully brought out by the Phi Beta Kappa concert given in Battell Chapel, Yale University, December 14, and repeated December 19, when old Christmas carols were sung by the New Haven Carol Choir, consisting of May Loveridge Robbins, Marguerite Benedict, Helen Clay Carmalt, Grace Revere Donovan, Jenny Lee, Anna Carroll Mix, W. R. Main, W. W. Meyer, Homer R. Denison, Forace L. Smith, T. H. Williams, Grace Walker Nichols, May Lawson Elwell, Ruth Lathrop, Helen N. McClure, Pauline Merchant, Elizabeth T. Reed, Milon M. Stone, E. V. Diedrickson, H. L. Mix, F. W. Roberts, Leonard S. Tyler, David Stanley Smith, Harry B. Jepson and Pauline Voorhees.

This is the ninth series, all of which have been arranged by Prof. Edward Bliss Reed of Yale University. After the ninth carol Prof. Jepson played on the organ the Pastorale in F by Bach, and "A Rose Breaks Into Bloom," by Brahms. Four of the carols were harmonized by Dean David Stanley Smith, who has harmonized some sixteen or more all told.

The second verse of the last carol, "Sing We Noel" (Old French), was sung as a solo by May Loveridge Robbins, soprano soloist at Center Church, while the concert was brought to a close by the audience joining with the choir in singing "Nowell."

### NEW HAVEN SYMPHONY OPENS TWENTY-EIGHTH SEASON.

The first of the series of three orchestral concerts was given in Woolsey Hall, December 13, by the New Haven Symphony Orchestra, Dean David Stanley Smith, conductor. The program comprised the symphony No. 2 in D major, op. 73, by Brahms; concerto in A minor for cello, by Klughardt, with Willem Willeke, soloist; "Enigma" variations, op. 36, by Elgar. The orchestra was in its best form and received much applause from the large audience of subscribers.

### ARTHUR WHITING IN FIFTEENTH SEASON OF EXPOSITIONS OF CHAMBER MUSIC.

Arthur Whiting gave a classical program before the Yale students at Sprague Hall, December 5, the assisting artists being Loraine Wyman and George Barrère. The E major sonata for flute and harpsichord, English and French popular airs (1600-1700), Scarlatti and Handel compositions for harpsichord, airs and dances of Gluck for flute made up the program. All artists were given many recalls and responded to the demands upon them.

### ST. AMBROSE MUSIC CLUB GIVES CHRISTMAS PROGRAM.

The St. Ambrose Music Club gave its December program at Hotel Taft on the evening of December 7, before a large audience, thirty of which were guests. The vocal numbers were appropriate to the Christmas season and comprised: "Song of the Virgin," by Brahms; "Holy Night," by Adams; Breton folk song, "No Candle was There and No Fire," arranged by Liza Lehmann; "The Song of the Chimes," by Loia Warrell; "Rejoice Greatly,"

from Handel's "Messiah," sung by May Bradley Kelsey, guest, in her most finished style.

The instrumental part consisted of "Pastorale and Capriccio," by Scarlatti; a four-hand arrangement of "Casse-Noisette," by Tchaikowsky; "Causerie," by César Cui; "Cracovienne Fantastique," by Paderewski; polonaise, op. 53, by Chopin; Adagio from "Pathétique," sonata by Beethoven, and Gavotte by Martini for violin, cello and piano.

### LETZ QUARTET GIVES FINE PROGRAM.

The second in the fourth series of the Albert Arnold Sprague chamber concerts was given by the Letz Quartet, December 9, in Sprague Hall, before a large audience. The program consisted of Haydn's quartet in D, David Stanley Smith's quartet in C, op. 46, and Brahms' quintet in G major, in which Hugo Kortschak, viola, ably assisted the quartet. The beautiful ensemble work of this quartet was heartily enjoyed.

G. S. B.

### North Carolina Honors Dicie Howell

Dicie Howell, the young soprano of South Carolina, who has won her laurels in every one of the many cities in which



DICIE HOWELL,  
soprano.

she has sung in the three years of her career as a concert artist, is being honored by her state and Alma Mater. Before becoming a student at the New England Conservatory

of Music in Boston, Mass., Miss Howell was a graduate of Winston-Salem College of North Carolina. She has been engaged to sing at the College on May 30 as soloist for the Spring Festival. She will be heard in solos and in various choral works.

Miss Howell has further been honored by her state, as she has been chosen as soloist to represent North Carolina at the Biennial Meeting of the Federation of Women's Clubs, to be held early in June at Chautauqua, N. Y.

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Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Antonio, Texas, on June 5 and July 17.  
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.  
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.  
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.  
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; 1311 Elm St., Dallas, Texas, June, 1922; Chicago, August, 1922.  
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.  
Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.  
Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, January 3; Portland, Ore., June 17, and Seattle, Wash., August 1.  
Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.  
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas. Week end class begins Oct. 6.  
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.  
Isabel M. Tane, 469 Grand View Street, Los Angeles, Cal., June 19 to July 22, 1922.  
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.  
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., January 15, March 15, and May 15.  
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## VINCENT D'INDY DIRECTS CINCINNATI ORCHESTRA

Beethoven and Wagner Program at Seventh Symphony  
 Concert—Bachaus Soloist at Matinee Musical Club—  
 St. Lawrence Choir Gives Concert—Fourth  
 "Pop" Concert—Notes

Cincinnati, Ohio, January 9, 1922.—The music lovers of Cincinnati and vicinity were given a musical treat when they heard the recent concert given by the Cincinnati Symphony Orchestra, under the direction of the well known French composer and director, M. Vincent d'Indy, at Emery Auditorium, on the evening of December 27. On this occasion Mr. d'Indy was formally introduced to the audience by his friend and warm admirer, Eugene Ysaye. The greatest interest centered in his directing his own compositions.

As a director Mr. d'Indy is original and has confidence; hence, the effects produced are gratifying. One of the prominent parts of the concert was the director's own composition, the symphonic poem, "On the Shores of the Sea." He also gave an impressive reading of the other scores on the program, such as the "Evening Serenade," in D major, by Mozart; "Music While the King Dines," by De La Lande, and Monteverde's overture to "Orpheus."

### BEETHOVEN AND WAGNER PROGRAM.

The popularity of the Cincinnati Symphony Orchestra is never lagging and the character of the concerts given by this notable organization of musicians is such as to keep the public in the very highest pitch of interest. The seventh concert of the symphony series, which was recently given at Emery Auditorium, was made up entirely of numbers by Beethoven and Wagner. This announcement was sufficient to arouse a wide interest, and as Mr. Ysaye is very familiar with the works of these two masters, he gave the audience a notable concert, and the impression left was a lasting one. The opening number was the well known and ever popular overture, "Coriolan," by Beethoven, delightfully played. This was followed by the Beethoven symphony No. 5 in C minor, one of intrinsic beauty. It was an inspiring number and aroused considerable applause.

The remainder of the concert was made up of Wagner numbers—the prelude and "Good Friday Spell," excerpts from "Parsifal;" "Siegfried's Rhine Journey" from "The Twilight of the Gods," and the "Venusberg" from "Tannhäuser." The orchestra gave an impressive rendition of these selections, and the concert as a whole was happily chosen.

### BACHAUS SOLOIST WITH MATINEE MUSICAL CLUB.

The second program of the series to be given by the Matinee Musical Club of Cincinnati, attracted a large audience to the Hotel Sinton. The program, as selected by Wilhelm Bachaus, who was the soloist of the occasion, was much enjoyed, and gave ample evidence of the place that he is making for himself as a pianist. He demonstrated that he is an artist of more than common merit. His program included numbers from Brahms, Beethoven, Chopin and Liszt. In all he proved himself to be a real musician, and the impression was a very favorable one.

### ST. LAWRENCE CHOIR GIVES CONCERT.

Under the direction of J. Alfred Schehl, the members of the St. Lawrence Choir, composed of men and boys, gave a pleasing concert at Emery Auditorium recently, it being the first of the present season. The program was varied and included a number of old Christmas carols, which were rendered in a delightful manner. A number of the compositions were given a capella. Solo parts were sung by Robert J. Thuman, Herman Dittman, James Hughes, Jerome Biedenharn and Raymond Holthaus. The accompaniments were played by Theodore L. Romberg.

### FOURTH "POP" CONCERT.

The fourth of the series of popular concerts by the Cincinnati Symphony Orchestra was given at Music Hall on January 1, under the direction of Ralph Lyford, in the absence of Eugene Ysaye, the regular director. The soloists on this occasion were three well known and popular members of the orchestra, and all of them acquitted themselves with honors. As an orchestral director, Mr. Lyford is much at home, having directed the summer opera at the Zoo Garden here during the past two seasons. He is original in his interpretations and obtains fine results. The program included a number of well known and ever popular compositions, such as the "Peer Gynt" suite No. 1, and the "Coppelia" suit of Delibes. The solo parts included a beautiful rendition of the incidental solo in the "Ave Maria" of Bach-Gounod, played by Karl Kirksmith, the principal cellist of the orchestra; the berceuse from "Jocelyn," played by Gustav Labrecht on the French horn, and the incidental violin solo in the "Meditation," from Masenet's "Thais," by Emil Heermann, concertmaster. The concert was also marked by the playing of Mr. Lyford's prelude to his own opera, "Castle Agrazant," a very pleasing work.

### NOTES.

The Norwood Musical Club recently celebrated its twenty-fifth anniversary, the occasion being devoted to a dance and card party, which was much enjoyed.

Mme. Marguerite Melville-Liszewska, of the faculty of the Cincinnati Conservatory of Music, has returned to her class, after having been detained in Washington and New York, where she gave a number of recitals.

John Byrne, of Paris, France, is in Cincinnati, visiting his relatives. He was a visitor at the Cincinnati Conservatory of Music during the holidays. He is a former pupil of the conservatory, but has been living in Paris for the past ten years, where he has gained a reputation as a singing master.

William Morgan Knox, violinist, of the College of Music, has begun his special classes in ensemble music, repertory and normal classes.

John A. Yoakley, Cincinnati organist, who has served in the above capacity for the past seventeen years at the Plum Street Temple, has resigned. In recognition of his past services he was presented with a gold watch by the church officers and members of the choir.

Lillie Finn gave a piano recital at her studio recently, presenting her junior pupils in the afternoon and her senior pupils in the evening.

The junior pupils of Olga C. Prigge, piano, were heard in a recital program at the Norwood Library auditorium.

A concert given by several members of the choir of the Wyoming Presbyterian Church, under the direction of Sidney C. Durst, retiring organist, attracted attention.

The seventh musical service was given by the choir at the Church of the Advent, Walnut Hills, under the direction of Gordon Graham.

Selections from Handel's "Messiah" were presented by members of the choir of St. Paul's Cathedral, under the direction of Charles Gray.

A Saturday noon recital was held in the Odeon by some of the students of the College of Music, including pupils of Romeo Gorno, W. Knox, H. Schroeder and Mrs. Whitney.

Members of the Cincinnati Musicians' Club and the Woman's Musical Club celebrated "Twelfth Night" at the Walnut Hills Business Club in a novel manner. Costumes of the period of King Arthur's Court were worn by a majority of the members. Walter Aiken, president of the Musicians' Club, and Mrs. Philip Werthner, president of the Woman's Musical Club, appeared as the King and Queen. There was a musical program and a number of novel features. A Phrygian rhapsody, which was written by Agnes Kumer, with music by Carl Hugo Grimm, was a feature.

"My Maid on the Bamboo Screen," an original musical play, was given by the pupils of the Goldenburg School, at Emery Auditorium, recently under the auspices of the Syrian Temple Shrine. It was offered under the direction of Mrs. William Smith Goldenburg and Tillie Hahn.

Martin Reed, a former graduate of the Cincinnati Conservatory of Music, has returned to his Alma Mater to occupy a place on the faculty in the piano department. He was graduated under Frederic Shailer Evans.

The music committee of the Evanston Welfare Association gave a pleasing program at the school auditorium. The Evanston Symphony Orchestra was heard under the direction of Leonard Harrison.

The St. Cecilia Choral Club, composed of young men and women of upper Vine street, held its initial concert at St. Francis' Auditorium for the benefit of the new organ fund of the church. The chorus was trained by Frank Mahler.

### Fine Concert at Cincinnati Conservatory

Pier Adolfo Tirindelli, conductor of the Cincinnati Conservatory of Music, recently presented his organization in an excellent program. Constantly growing in strength, both in number and in the power of their playing, the students of the orchestra appeared three times as a solo body and three times as the accompanying medium to the soloists. There was a youthful warmth of tone, an alertness and responsiveness to the conductor, quite unusual in a young body of players, equally confident in the Hansen symphonic suite, the Wagner, Sibelius and Grainger numbers, and lastly in the splendid playing of Tschaiowsky's symphony in E minor. Three fine soloists appeared. Florence Byers, a pupil of Thomas James Kelly, gave a smooth interpretation of a Mozart aria from the "Marriage of Figaro." Her voice is a warm limpid soprano, artistically handled and reflecting in its color and shading genuine musicianship. Rubin Phillips, pupil of Jean tenHave, played the Wieniawski concerto in D minor. Mr. Phillips has a natural technical facility, to which he brings a warmth of feeling and a personal interpretation which mark a talent that will bear watching. The Lipanow piano concerto was brilliantly done by Marion Wilson Hayne, a pupil of Marguerite Melville-Liszewska. This young artist is gifted with all the essentials of the successful pianist, a round tone, of depth and quality, a facile technic and a deep sense of musical values.

### "Singers Have American Groups, Why Not the Pianists," Asks Harold Morris

At his recital on Wednesday afternoon, January 11, at Aeolian Hall, Harold Morris, the pianist-composer, gave over group three of his program entirely to compositions by American composers. The first number was a minuetto by John Powell; "Seguedilla," by Albert Stoessel; prelude in B minor, by Marion Bauer (this is a new composition from this well known musician); prelude in E minor, by Frederick Jacobi; "The Irish Washerwoman," by Leo Sowerby, and the "Adagio Elegiaco" and "A Doll's Ballet," by Harold Morris.

Mr. Morris said that the custom today was for singers to include in their concert program a group of all American songs. The idea has become so popular that there is hardly a program that does not contain at least four compositions by well known American composers. He believes that the same thing should apply to the pianist, and at his recent recital gave seven numbers, two of them very new and all by well known composers. The group met with instant success, and he believes that in the future one will find more piano compositions used than has been the custom.

### Many Dates for Niessen-Stone Artists

Artists from the New York vocal studios of Matja Niessen-Stone are to be found in concert, opera, etc., as the following engagements testify: Marthe Vennart scored a decided success when she made her debut at the Opera of the Khedive in Cairo, Egypt, as Gilda in "Rigoletto." Other roles which she is booked to sing there are Traviata, Lucia, Rosina and Butterfly. Zilla Simpson has been well received during her engagement at the Imperial Theater in Montreal. Grace Foster sang recently at a musicale at the home of Mrs. J. Finley Shepard and was greatly complimented upon her voice and work. On January 19 Lillian Cutler appeared at one of the Masonic Lodges, in New York and on January 29 she sang at an entertainment for the Laurier Musical Club in Brooklyn. Ruth McIntosh also took part in the last mentioned affair, and won much praise for her interpretations of several arias and songs. Ethel Gordon scored a success at a concert in the Abraham Lincoln School in Elizabeth, N. J. Evelyn Siedle has been engaged as contralto soloist at the Burgan Reform Church in Jersey City, and W. F. Setzer has reported his engagement as tenor soloist at the First Unitarian Church, San Francisco.

Mme. Niessen-Stone was requested to arrange an evening of music at the East Side Y. M. C. A. for wounded ex-service men on January 28.

## MUSIC ON THE PACIFIC SLOPE

### LOS ANGELES PHILHARMONIC PERFORMS CADMAN'S NEW ORCHESTRA RHAPSODY

Harold Bauer Soloist at Philharmonic Concert—San Carlo  
Begins Two Weeks' Engagement—Reception in Honor  
of Charles Wakefield Cadman—Olga Steeb  
Wins New Success—Notes

Los Angeles, Cal., January 10, 1922.—One of the most attractive programs of the season was that given on Friday afternoon and Saturday evening by the Philharmonic Orchestra, with Harold Bauer, eminent pianist, as soloist, with Charles Wakefield Cadman, composer, present to hear his new work performed. The symphony was the Mozart in G minor, delightfully interpreted by Mr. Rothwell and charming in its delicacy and melodiousness. If there were any doubts about the excellence of the violin and woodwind sections they do not exist now after the beautiful work in the Mozart number. Mr. Cadman's Oriental rhapsody, "Omar Khayyam," was given its premiere presentation as the second number of the orchestra, and this colorful piece with its fascinating rhythm and true Oriental flavor was received with genuine enthusiasm. The orchestra appears to be the best medium for Mr. Cadman's expression, and it would seem that further things in this line, rather than songs, may be expected. No less than five appearances of Mr. Cadman on the stage would satisfy the audience, which was most demonstrative. A symphonic poem, "Wallenstein's Camp," was a rather vigorous ending to this interesting program.

Harold Bauer was received with much enthusiasm, and his poetic conception of Schumann's concerto in A minor justified the warmth of his reception and the tremendous applause at the close of his performance. His tone is clean and vital, his rapid work scintillating, and the splendid power he possesses absolutely under control. He received many recalls.

#### SAN CARLO BEGINS TWO WEEKS' ENGAGEMENT.

Beginning a two weeks' engagement, the San Carlo Grand Opera Company gave a splendid performance of "Aida" with Bianca Saroya in the title role. She won high praise for her voice and histrionic ability. Gaetano Tommasini, tenor; Joseph Royer, baritone, and Natale Cervi divided honors with the soprano, and Ernest Knoch directed the fine presentation.

#### RECEPTION IN HONOR OF CHARLES WAKEFIELD CADMAN.

Many interesting personages, among them Harold Bauer, were in attendance at the reception given by Frances Goldwater in honor of Charles Wakefield Cadman, Friday evening, at the artistic studios of May Matt-Smith, painter, and it was altogether a happy affair, as Mr. Cadman was in high spirits as a result of the success of his rhapsody, which

had just been given for the first time that afternoon. Miss Goldwater is establishing a large clientele of local celebrities whom she is "managing" with success.

Grace Carroll Elliott, in the Music and Arts Building, is another manageress who is having good fortune in launching artists, and these two are filling a long felt want, as Mr. Behymer has his hands full with his Philharmonic courses and his many projects for a greater musical Los Angeles.

#### OLGA STEEB GAINS TRIUMPH.

Olga Steeb, pianist, who filled a second engagement at Grauman's on the occasion of the Saint-Saëns concert, arranged by Mischa Guterson, director, in honor of the French composer, gave such a beautiful rendition of the Saint-Saëns concerto in G minor that she exhausted all the adjectives of one of our well known musical critics and gained another triumph for herself.

#### NOTES

May McDonald Hope, Ilyar Bronson and Calmon Luboviski, pianist, cellist and violinist, are the personnel of the Los Angeles Trio, and they are giving very beautiful concerts this season. A special feature of this week's concert was the Schubert trio in B flat major.

Ruth Hutchinson, soprano, sang at Glendale on Friday evening with success, giving modern songs by Debussy and Rachmaninoff.

Henri La Bonte, tenor, created a furore at Grauman's orchestral concert on Sunday morning with his spirited and altogether unusual rendition of Oley Speaks' "Mandalay," with full orchestral accompaniment. J. W.

#### Birdice Blye Plays at Salinas, Cal.

Birdice Blye added a new chord to the theme of community life when she gave a concert in the auditorium of the Salinas Union High School, Salinas, Cal., on January 5. On her way from San Francisco to Los Angeles Miss Blye consented to stop at Salinas and at other cities in the vicinity, and thus gave this community an opportunity to hear an artist who has played in all the large cities of the world.

"I shall be glad to give my best to Salinas," Miss Blye said, after arrangements for her coming had been made. And this she did. Exquisitely gowned in black, spangled with silver, her fair hair piled high, she interpreted the spirit of Chopin, Rubinstein, Debussy, Liszt, and other composers for an hour and a half, and in the words of one of the audience, "brought to us pictures of the many personalities and audiences of which her life experiences have given her understanding."

The concert was an enrichment of town and country living and presages the beginning of a new era of recreational opportunities in this city. As a New Year's gift to the wounded soldiers at the Marine Hospital in San Francisco, Miss Blye played for them on December 30, before starting on her southern tour.

#### Sorrentino's Pacific Coast Success

Umberto Sorrentino went to the Pacific Coast last autumn, engaged to appear as tenor soloist in opera and concert in Portland and Los Angeles. Of his success there is no shadow of doubt, with the appended notices as proof. Returning to New York, Mr. Sorrentino at once arranged for an appearance as soloist with the Detroit Choral Society (Caruso Fund benefit) February 4, and immediately after that appearance will leave for another extended tour. The notices referred to above are as follows:

The big artistic hit of the performance was made by Sorrentino, who was Riccardo, the governor. Sig. Sorrentino sang and acted with impassioned sincerity. He has a lyric tenor voice of great resonance and volume. His great tenor solos, "La riveduta" and "E-Scherzo," were thrillingly sung. Sorrentino is one of the best tenors who have visited Portland.—Joseph Macqueen, in The Morning Oregonian, Portland, Ore.

Sorrentino certainly won the favor of his audience, singing with clear-cut enunciation and a sweet youthful quality of tenor that was refreshing. . . . His plane of the art lies about where Bonelli used to excel, but this singer has more of the intimate touch of a narrator and still preserves the beauty of a rare bel canto.—Carl Bronson, in Los Angeles (Cal.) Herald, November 26, 1921.

At the Philharmonic, Umberto Sorrentino sang the last aria from "Tosca" with great fire and passion. He was warmly received and sang many encores.—Florence Reed, in Los Angeles (Cal.) Express, December 4, 1921.

#### Twenty-four of Kindler's Dates

From the beginning of the 1921-22 season up to Christmas, Hans Kindler, the cellist, filled twenty-four concert engagements. Among his December appearances mention might be made of the following dates: December 1, Drake Hotel, Chicago; December 1 (evening), Evanston, Ill.; December 5, Pittsburgh and Sewickley, Pa.; December 6, Greensburg, Pa.; December 12, Bryn Mawr, Pa.; December 13, joint recital with Margaret Matzenauer at the Plaza, New York; December 14, Lancaster, Pa. (second time this year and the fifth time there within three years); December 16, Biltmore Hotel, New York; December 18, Philadelphia Chamber Music Society; December 19, joint recital with Leo Ornstein at the Biltmore, New York.

#### Belgian Conservatory Gives "Concert Intime"

The Belgian Conservatory of Music, Ovide Musin president and director, presented the following in a "concert intime" on Saturday evening, January 14: Ilse Von Bernhard, soprano; Erna Korn, contralto; Hedy Spielter, pianist; George Hagstrom, violinist; Herman Spielter, pianist. The program was made up entirely of compositions by Herman Spielter, including soprano and contralto songs, violin and piano solos and a sonata for violin and piano.

#### Matzenauer Sings at Bellevue-Stratford

Margaret Matzenauer was the soloist selected for the fourth of the series of six morning musicals at the Bellevue-Stratford, Philadelphia, on January 16. A large and appreciative audience greeted the singer.

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The Edward B. Marks Music Company expects to locate in its new offices very shortly. The new address, for executive offices and professional rooms, will be West Forty-sixth street, next to N. V. A.

"Like our other offices," said Mr. Marks, "they are naturally arranged for the comfort of all callers, professional or otherwise, but first a business headquarters strictly. There will be no waste of space nor fancy frills. We may have a formal opening later, but, as you know, we are not very strong for show nor unnecessary fuss. Our present plan is to shut down at the old place on Friday or Saturday, this week or the week after, and be ready to open the following Monday or Tuesday.

"I think I may modestly claim that we will go in with flying colors. 'Sal-O-May' looks like the outstanding fox trot hit. It is real music—the rare kind that is a success all over the world. We have another international number, which we call it here, 'No Use Crying' (if your sweetheart goes away). In Europe it is known as the 'Weinen' song. We intend to make it a big success. Our original editions of 'Song of India,' both in transcription and fox trot forms, have caught on. Our 'classic editions' and 'Half Hours of the Best Composers' series grow in favor. We are editing a new 'Series Colored' edition of violin solos and concert songs. There are numerous strictly popular numbers such as 'Down at the Old Swimming Hole' and 'Who'll Be the Next One?'

"We have new Lehar and Strauss operettas also, 'The Last Waltz,' by Oscar Strauss, and the coming new 'Rose of Stamboul' production by Leo Fall.

"I have given you a few facts and yet I have not said one-half of what I could. This I know: I am carrying with me into my new building the most capable and faithful organization I have ever had."

**Huberman Features Novelties**

Bronislaw Huberman was scheduled to play a largo by Vivaldi, transcribed by Arthur Hartmann, at his concert in Rochester, N. Y., on February 1. Mr. Hartmann is now a resident of Rochester, and Mr. Huberman placed this composition on his program as a tribute to the transcriber. The remainder of Mr. Huberman's program was to include Lalo's "Symphonie Espagnole," Bach's adagio and fugue in C major (unaccompanied) and Tchaikowsky's "Souvenir d'un lieu cher." Paul Frankel was to be at the piano.

Mr. Huberman's performance of Respighi's sonata for piano and violin, with Paul Frenkel, at his recital at Carnegie Hall, New York, will be the first American performance of that work. Mr. Huberman has played this sonata in Italy, France, Germany, Austria, Holland and Sweden.

**Maurice Dambois on Tour**

Maurice Dambois, cellist, arrived on the Rochambeau, Tuesday, January 10, for his American tour. It opened with the Cincinnati Orchestra in Indianapolis on January 16, and included a joint recital on January 20 in Leominster, Mass., with Anne Roselle, soprano of the Metropolitan Opera.

Mr. Dambois scored a pronounced success in Europe. He played several times before the Belgian Queen, who presented him with a cigarette case embossed with the royal crest. The Queen of Belgium is an excellent violinist, and Mr. Dambois enjoyed several afternoons of ensemble with her, and accompanied her on the piano as well.

**Special Performance at Metropolitan**

On Monday afternoon, January 23, a special performance of the Puccini opera was given before a packed house. There is nothing new about Geraldine Farrar's portrayal of the little Japanese girl, but this artist's singing and acting of the part will long be remembered. Upon this occasion she was tendered another ovation, which was wholly justifiable. In Giulio Crimi, that ever versatile tenor, as Pinkerton, and Antonio Scotti, as Sharpless, Miss Farrar had excellent support. Rita Fornia was also a sympathetic Suzuki. Moranzoni conducted with his usual skill.

**Dux's Orchestral Record**

Claire Dux, soprano of the Chicago Opera Association, will appear as orchestral soloist three times within five days from March 6 to March 10. On the former date, Mlle. Dux will sing with the Chicago Symphony Orchestra, under Dr. Frederick Stock, at Milwaukee; on March 9 and 10 she will be with the Detroit Symphony Orchestra at Detroit, under Ossip Gabrilowitsch.

**Ignaz Friedman's Final Program**

Ignaz Friedman, Polish pianist, will give his third and last New York recital this season at Aeolian Hall on Saturday afternoon, February 4, where he will play an all-Chopin program, consisting of the sonata, op. 58, berceuse, and sonata, op. 35.

**Van Bommel at Rumford Hall February 5**

Jan Van Bommel, Hollandish-American baritone, assisted by Axel Skjerne, pianist for the late Maud Powell, will give a recital February 5, at three o'clock, at Rumford Hall, New York, singing ancient Italian and modern French, Russian, German and American composers' songs.

**News of Empire State Federation**

At a meeting of the Forum of the Empire State Federation, held at the Hotel Pennsylvania on Friday afternoon, January 27, the guests of honor were Dr. William Elliott Griffith, an authority on the Orient; Mrs. William John Hall, national chairman of the Junior Clubs, St. Louis; Mrs. Yancey, St. Louis; Bonnie McLeary, the well known sculptress. Dr. Griffith made an interesting address, after which a young pianist played several selections.

The next forum will be at the Hotel Pennsylvania on February 17. Caroline Lowe Hovey and Harriet Ayer Seymour, of the board management, will give a tea at Mme. Marione's studio, 20 West 57th Street, on Monday afternoon, February 6, from 4 to 6 o'clock, for Mrs. Cecil Fran-

**LAURENCE LEONARD,**

who will be remembered as a baritone of great range, has followed the advice of several New York critics and musical authorities, and with further instruction under Clara Novello Davies, has developed a tenor voice of much power and beauty. As pictured above, Mr. Leonard and Mrs. Davies are working out a tenor role in one of the operas in which he is preparing to sing abroad. (Photo by Morse.)

kel, national chairman of extension and state president of California, and Mrs. William John Hall of St. Louis.

It has been announced that Mrs. Frank Henderson, president of the New York State Federation, has resigned and that the board of directors has elected Mme. Edna Marione as president, and Mrs. Floyd Chadwick as vice-president.

**Elly Ney to Tour South**

Following a concert in Montreal, Elly Ney returned to New York to appear as soloist with the Philharmonic Orchestra at Carnegie Hall on January 22, playing the Beethoven "Emperor" concerto. This appearance was Mme. Ney's fifth with the Philharmonic. She played once with the orchestra under Richard Strauss, twice under Willem van Hoogstraten, and twice under Stransky. Mme. Ney has played the Tchaikowsky concerto, the Strauss "Burlleske," both Brahms concertos, the Mozart B flat concerto and the Beethoven "Emperor" concerto with this orchestra. The pianist will be heard in joint recital with Pablo Casals, under the auspices of the Milwaukee Music Club, at Milwaukee on February 19. She will make an extended southern tour in March. Her itinerary will include concerts at Houston on March 3, New Orleans on March 6, Chattanooga on March 9, and Jacksonville on March 13.

**St. Olaf Choir's Influence on Choral Singing**

A National Music Foundation, sponsored by leading Lutherans of the country, which will have for its main purpose the encouragement and promotion of choral singing will be an outgrowth of the present tour of St. Olaf Lutheran Choir, according to information received by M. H. Hanson, manager of the tour.

So great an impetus has the famous choir from Northfield, Minn., given to the cause of choral singing that plans have been set afoot in a number of cities for the organization of massive singing bodies. A choral organization of 1,000 voices drawn from the smaller choirs and singing societies of Lutheran churches is contemplated in Philadelphia.

This tour of the college choir—its third in the United States—also will result in the raising of close to \$100,000 for Lutheran philanthropies, missions and hospitals, in a number of cities benefiting from the concerts.

**Jules Falk Becomes Ill at Concert**

Jules Falk, the well known violinist, was taken seriously ill while giving a concert in Wallace Hall, Newark, N. J., on the evening of January 16. It was while he was playing the third number on his program that he was seized with a severe attack of indigestion, induced, it is believed, by nervous strain and overwork. Mr. Falk was taken to the hospital in Newark, where he remained for four days, after which he was brought to Philadelphia to his sister's home. At the present time the violinist is rapidly recovering his strength, but it has been necessary to cancel all of his engagements for several weeks to come.

**Bachaus to Give Third Recital**

Wilhelm Bachaus gives his third recital at the Town Hall on Sunday afternoon, February 12, at three o'clock. He will play the F minor sonata of Brahms, and Beethoven's sonata in E flat, op. 81.

**Nielsen to Sing in Providence**

Alice Nielsen will begin her February concert engagements with a recital on February 5 in Providence, R. I.

**Sametini at Beethoven Association Concert**

Sametini has been invited to play at the next concert of the Beethoven Association at Aeolian Hall on February 13.

**Rosing's Fourth Appearance Here**

Rosing, the Russian tenor, will give his fourth New York recital on Wednesday afternoon, February 8, in Aeolian Hall.

**Marion Lovell Scores at Union Hill Concert**

Marion Lovell, whom the New York American called "the coming Galli-Curci" after her successful Aeolian Hall



MARION LOVELL,  
coloratura soprano.

recital in the fall, and whose every appearance has meant growing success, scored another victory when she appeared in concert in Union Hill, N. J., under the auspices of the Hudson County Esperanto Society. She completely won the hearts of her audience with her beautiful voice, which she displayed with ease and artistic interpretation. Her winsome personality added much to the appreciation of a delightful program.

Miss Lovell has gone a step farther than many of her contemporaries in that she sang several songs in Esperanto. This unique feature met with bursts of enthusiastic applause, and when presented in this way proved beyond doubt that Esperanto is a language of surpassing beauty, and its well rounded syllables become even more appealing when adapted to music.

The singer was assisted in several numbers by Raymond Ellery Williams, whose flute obligatos were much enjoyed. Mr. Williams proved himself to be also a splendid solo artist in the concertino by Chaminade, and Rodney Saylor deserves commendation for his praiseworthy accompaniments.

The following comments of the press verify Miss Lovell's success:

Miss Lovell filled the big hall with tones of crystal clearness and purity, and the enthusiastic audience applauded her to the echoes.—New York Staats-Zeitung.

The star of the concert was Marion Lovell, who rendered a splendid program of varied style and languages, every number of which brought forth stormy applause. She possesses a coloratura soprano of remarkable timbre.—New Jersey Post.

**Maestro Martino to Give Lectures**

Beginning Friday, February 24, and continuing fortnightly thereafter, Chevalier Maestro Alfredo Martino will give a series of lectures on voice at his New York studio on West Eighty-fifth street. All serious vocal students, as well as teachers, are invited to these lectures, all of which are free of charge. The subject chosen for February 24 is "How to Examine the Vocal Teacher," and is designed to aid the pupil in selecting a competent teacher from among the numerous possibilities. Maestro Martino also will make suggestions for a definite procedure in establishing a standard of vocal pedagogy, with a possible view to putting all vocal teachers under municipal supervision, subject to examination and licensing, or refusal to license, as the case may be.

**Cisneros to Sing Delilah in Washington**

Eleonora de Cisneros has been engaged to sing the role of Delilah in Washington on February 24 when the Washington Opera Company gives Saint-Saëns' opera, "Samson and Delilah." This is a role that admirably suits the American prima donna, who has sung it many times as a member of the Chicago Opera Association on tour, with the Melba Grand Opera Company, and in various European opera houses. Mme. Cisneros studied the role with the great Saint-Saëns himself. She has taken great care in the costuming of the character of Delilah and her gowns are considered perfect in every detail, both in tradition and artistic achievement.

**Kathryn Carylna Entertains**

Kathryn Carylna, New York vocal teacher, gave an enjoyable dance at her studio, 257 West 86th street, on Saturday evening, January 14. During the intervals of dancing four of her pupils were heard with much pleasure. These were Mrs. Francis Moore, Irma Rea, Georgia Shutt and William Kearney. Others who contributed to the musical program

were Charlotte Lund, Walter Dale and James McCormack (the genial brother of the famous John). A buffet supper was served at midnight and dancing continued until the "wee sma' hours."

**New Italian Baritone Heard Here**

Alfredo Gandolfi, a young baritone who has enjoyed much success both in concert and opera abroad, having also sung under the patronage of the King of Spain, made his first appearance in this country at a concert given under the auspices of the Evening Mail at the De Witt Clinton High School on Sunday evening, January 29. Mr. Gandolfi is the possessor of a voice of good range, rich and flexible in quality. He sings with good style and his singing reflects the success that he must have had abroad and which, no doubt, he will gain here. For his first contributions, with the valuable support of Gennaro Mario Curci at the piano, Mr. Gandolfi rendered "Non T'Amo Più," Tosti; "Solitudine Nei Campi," Brahms, and "Chant Hindou," Bemberg. These met with such instantaneous applause that he was obliged to give for an encore "O Cessate di Piagarmi," Scarlatti.

Inasmuch as Mr. Gandolfi is well known for his impersonation and essayal of the Wagnerian roles, which he sings in the original language, he selected the "Evening Star" from "Tannhauser," for one of the three operatic numbers that came later on, the remaining two being "King of Lahore," Massenet, and the monologo of "Andre Chenier," Giordano. The encore was "Birth of Morn," Leoni, sung in English.

**Macbeth's First Appearance in New Orleans**

New Orleans, La., January 9, 1922.—Making her first appearance in New Orleans on the Tarrant series in Jerusalem Temple before a crowded house, Florence Macbeth scored a splendid success.

The program was admirably chosen, the audience finding special delight in the polonaise from "Mignon" and a new song of Harriet Ware's, "By the Fountain," the former bringing her a great ovation. Other popular selections were Hageman's "Charity," Foudrain's "Les Papillons" and Robert's "Pierrot," all of which were encored.

A piano group was added to the program by George Roberts, who also provided splendid support for Miss Macbeth. The next concert of the Tarrant series took place on January 27, when the attraction was the Cincinnati Symphony Orchestra. S. B.

**Fanny Rezia to Give Aeolian Recital**

On Friday evening, February 3, Fanny Rezia, soprano, from the Opera Comique, Paris, will give her debut song recital. An interesting program has been arranged. Francis Moore will preside at the piano.

**Adelaide Gescheidt Studio Activities**

The second regular voice analysis class and hour of song was held in the studios of Adelaide Gescheidt by pupils,

January 9. At these sessions voice is discussed from every standpoint and angle, and demonstrated according to the principles of Miss Gescheidt's teaching. The definite knowledge of voice in its normal, natural emission is established with all the pupils, and is the remarkable part about this system. All pupils are given and trained to the same understanding of tone-analysis and production.

A program sung by different pupils at each of these sessions, is for the purpose of the development and experience of the individual in his or her career. Additions to the list of already well known professionals are the following, who are now starting careers in the Adelaide Gescheidt studios: Frederic Baer, Hazel Drury, William McAdam, Lucille Banner, Ruth Lloyd-Kinney, Forrest Rundell, Nelle Wing, Foster House, Albert Erler, Inez Harrison.

**Cleveland Critic Puzzles Stopak**

"The assisting artist was Josef Stopak, who in size might suggest a kopec, but in artistic playing expressed the value of a ruble," wrote Wilson G. Smith, music critic of the Cleveland Press, after Mr. Stopak's recent appearance in that city in concert. "I hope Mr. Smith doesn't know the present value of the ruble," said the violinist in question, upon seeing the review, "or otherwise his criticism might be taken as a knock, not a boost." But the remainder of the notice makes one think that perhaps Mr. Smith did mean it as a boost: "The Vivaldi concerto was given with fine archaic discrimination and a technic, clean-cut and polished. In a later group of Juon, Arensky and Zimbalist he disclosed much poetic refinement and interpretative versatility. He was encored to the echo."

**Sundelius in Aeolian-Elks Concert**

Marie Sundelius will interrupt her singing activities at the Metropolitan long enough to appear in a concert, under the auspices of the Aeolian Company, at the Elks' Club House, Grand Concourse and Burnside Avenue, Bronx, New York, on March 5, next. The performance is for the benefit of the Elks' summer fund for poor children. Such is the popularity of this artist outside of the opera that she has already been engaged for several of the prominent spring festivals, including Newark and Spartanburg. She will also appear in a recital at Middletown, N. Y., on February 8.

**Hofmann to Play "Don Juan" Fantasy**

Josef Hofmann's second piano recital of this season will take place at Carnegie Hall on Saturday afternoon, February 11, at 2:30. He will play the sonata in A major, op. 101 of Beethoven, a Chopin group, and the "Don Juan" fantasy of Liszt on Mozart's opera.

**Meluis Booked for Boston**

Luella Meluis, American soprano, has been engaged by the Philharmonic Choral Society for the Grand Oratorio Festival at Symphony Hall, Boston, Sunday evening, April 23. This will be her first appearance in Boston.



## OPINIONS OF THE PRESS

"Adoration" were given with distinction, and "Trav'ln' to de Grave" caught the audience at once.—Milwaukee Sentinel.

Mr. Thomas proved himself a singer of intelligence and sound training, a lyric tenor who should achieve success in concert. The soloist, logically, has specialized in romantic songs, a field in which he is entirely at home and most enjoyable to hear. His most impressive work was in Lotti's "Pur dicesti, a bocca bella," which requires the most careful handling of its florid phrases. In it, the flexibility of the tenor's voice, its fine lyric quality and the intelligent phrasing used by the singer were most in evidence. There was slight trace of faulty diction in any of the tenor's work. He is worth hearing again.—Milwaukee Journal.

The club was fortunate in having obtained the service of Ralph Thomas, tenor, as soloist. There was a richness and warmth of tone in his offerings which is indeed rare. His enunciation and interpretative ability drew round after round of applause. Had there been no other offerings on the program, the evening would have been noteworthy.

His aria, "Ella mi fu rapita" (from "Rigoletto"), revealed a wonderful technical grasp and feeling. This was followed by "Pur dicesti" (Old Italian), and revealed the art of a master.—Milwaukee News.

### Verdict of the Press on Grace Kerns

Recently Grace Kerns appeared as soloist with the Pittsburgh Mendelssohn Choir in "The Messiah," and, according to the Dispatch "surpassed" in the part. Extracts from the some of her notices are reproduced herewith:

Miss Kerns has an extremely pleasing voice that seems to lend itself particularly to the singing of such work as "The Messiah." It is doubtful if she is surpassed in such a part.—Dispatch.

Miss Kerns must have a throat lined with silver or platinum or something precious, which enables her to produce such pure tone and conjuring half voice.—Sun.

Her pure voice was managed with great intelligence and delicacy of detail.—Gazette-Times.

All of the soloists were well received, and particularly Miss Kerns, who sang most intelligently and handled the difficult passages with ease and assurance.—Chronicle.

Miss Kerns' singing of the coloratura air, "Rejoice Greatly, O Daughters of Zion," was enchanting in its tone and easy movement.—Post.

### De Horvath Heard in Harrisburg

Cecile de Horvath played recently for the Harrisburg, Pa., Wednesday Club, after which she received the following tribute from the critic of the Harrisburg Telegraph:

The opening number, "Hark! Hark! the Lark" (Schubert-Liszt) played by Mme. de Horvath was peculiarly appropriate. This young woman's interpretations might almost be called "personalities," so genuine are they and so completely do they express her forgetfulness of everything but the harmonies she creates. It would be difficult to decide in which of her selections she was at her best unless it might be Liszt's "Tarantella," which afforded opportunity for the display of her brilliant technique and fingering, alternating with the delicate shading of romantic pathos.

### Many Concerts for Walter Mills

Walter Mills, baritone, sang recently in Bloomfield, N. J., for the Teachers' Association, and just previous to that appeared in New Hampshire and Connecticut. The Beethoven Society specially engaged him for the second musicale of its season, at the Hotel Plaza, New York, when he sang arias and songs by Verdi, Thomas, Franz, Forsyth, Russell and Huhn, besides encores. Recently he was heard at the Women's College, Easton, Pa., and just before that in a "Period Recital" at the home of George Mellick, Plainfield, N. J. Following his Bloomfield appearance the Independence Press of that city said of his singing:

Walter Mills, baritone, gave two groups of songs, the first entirely in Italian. In these one felt that the enunciation was almost good enough to overcome the inevitable disappointment in the choice of the foreign pieces. "Vittoria! Vittoria!" was sung so triumphantly as to make the language comprehensible to the low-brow listener. In the second group and in his encores, Mr. Mills unbent more and by his careful enunciation and the power and resonance of his voice gave great pleasure. "Silence," a lyric written by Sara Teasdale, was delightfully rendered, and every Stevenson lover wished that he might hear "Requiem" right over again. "The Bell Man," by Cecil Forsyth, based on the old custom of crying the hours through the night, and a charming little encore about "The Lilac Tree" were the favorites of the audience.

### 4,000 Hear Beddoe in "The Messiah"

Daniel Beddoe, the well known tenor, of Cincinnati, Ohio, is on tour in the West and is meeting with his usual artistic success. Recently Mr. Beddoe sang "The Messiah" in Milwaukee (his ninth successive time with the Arion Society), and an audience of over 4,000 gathered in the Armory to listen to the oratorio. Appended are three of the tributes which the tenor won from the critics on the day following this concert:

Mr. Beddoe, one of the nation's leading oratorio tenors, brought to his task the confidence and understanding of years. His voice is ample and rich, handled surely and with ease. His singing was a great contribution.—Milwaukee Journal.

Daniel Beddoe's delightful tenor had ample opportunity in the well known arias, "Comfort Ye, My People" which opened the oratorio, while "Thy Rebuke Hath Broken His Heart" was an exquisite gem of vocal art.—Milwaukee Sentinel.

Daniel Beddoe, veteran singer of the tenor arias, was irresistible. "Comfort Ye" and "Every Valley" were admirably sung, but nothing could have been finer or imbued with a nobler feeling than his singing of "Thy Rebuke Hath Broken His Heart," and "Thou Shalt Break Them" was sung with a dramatic power.—Wisconsin News.

### Miller and Van Der Veer Bring Joy

Recently Nevada Van der Veer sang in Middletown, N. Y., under the local auspices of the Girls' Glee Club, whose president, Mary McShane, afterwards wrote to this contralto's managers as follows:

Mme. Van der Veer made a deep impression upon her audience. It is the opinion of those who are really competent to judge that she is by far the finest vocalist who has ever visited us here. Mme. Van der Veer has a voice of wonderful beauty, and her great interpretative skill and artistry made her fine program of songs a joy to her listeners.

Her visit to Glens Falls, N. Y., brought fine results, for all the listeners, critics and papers waxed enthusiastic in her praise. Reed Miller, her tenor husband, sharing in it. One who was there wrote in the leading paper as follows:

Nearly 1,500 music lovers attended the recital given by Nevada Van der Veer and Reed Miller in the Armory, January 12, and were delighted by their program. Mme. Van der Veer possesses a beautiful contralto voice of rich tone and deep expression, and Mr.

Miller has a tenor voice of wide range. The applause and encores were splendid tributes to the ability of both singers, and evidence of the deep appreciation of the entertainment.—Glens Falls Post-Star.

### DeKyzer in Port Chester

Marie deKyzer, soprano, is very popular in Port Chester, where she sings several times annually—in concert, recital, and as special soloist of Summerfield M. E. Church, F. W. Riesberg, organist and director. She was soloist at the eleventh annual Scottish concert a fortnight ago, when the item referred to her singing as follows:

Marie deKyzer, the soprano soloist, gave an especially beautiful interpretation to her folk songs. Miss deKyzer has a very full smooth voice, and her control is subtle and delicate. The simplicity and beauty of her singing is rare. "Robin Adair" and an encore, "O Where, and O Where Is My Highland Laddie Gone?" were especially charming. "Crooket Bawbee," the duet by Miss deKyzer and Mr. Cumming, was most enjoyable because the voices blended so very well.

### House Sings Samson in St. Louis

Ernest Colvin, the critic of the St. Louis Star, wrote the following paragraph in his paper after Judson House's recent appearance in that city as Samson in "Samson and Delilah," given in oratorio form by the Pageant Choral Society with great success:

Incidentally in the few phrases of this song ("My Heart at Thy Sweet Voice") in which the tenor joins, either in an interlude or in a duet, Judson House, who had the part of Samson, did his best singing of the night. Mr. House has a powerful voice which he had no difficulty in hurling against a heavy orchestration. In the duets with Delilah and in the final prayer as Samson pulls down the pagan temple, he sang with a genuine ring and his final high tone sounded forth with the clarity of a bell.

### San Antonio Pays Tribute to Mary Jordan

The recital given by Mary Jordan at San Antonio, Tex., January 7, drew an audience that filled Beethoven Hall to its capacity. Among the comments of the press on Miss Jordan's singing of an interesting and exacting program were the following:

Miss Jordan has a contralto voice of velvety beauty and her artistry and charm play no small part in making her one of the most adored singers of the day.—News.

The note of authority with which she sang last evening was one of the most interesting and delightful features of the program.—Express.

### Patton "Tempt to Extravagant Praise"

After his recent appearance in concert in Pittsburgh, it was the music critic of the Dispatch that wrote the following about the singing of Fred Patton:

He is written a bass in the program, but he is really a low baritone, his voice of remarkable range and so rich in pure musical qualities, so mellow, so appealing in all that makes for great and perfect expression, marvelous of timbre and facile modulation, that one is tempted to extravagant praise.

And from what the other critics wrote, it may be gathered that they, too, were "tempted to extravagant praise."

### Dilling to Play at Cosmopolitan Club

Mildred Dilling, harpist, and Mona Gondré will give a joint recital at the Cosmopolitan Club, 135 East 40th street, on the evening of February 14.

The following letter, which is an aftermath of Miss Dilling's success in Pittsburgh, speaks for itself:

Pittsburgh, Pa., January 7, 1922.

Miss Mildred Dilling,

Foremost American Harpist,

New York, N. Y.

My dear Miss Dilling:

May I give myself the pleasure of telling you what a great success you were at each of the four concerts you have played for me already this season. At each of the four places the people were most enthusiastic over your very beautiful playing, your attractive stage manner and your very interesting personality. I congratulate you on making such a tremendous success.

It is not a great distinction to be selected as one of the three artists of a group of sixteen (all very fine artists) to return to Carnegie Music Hall of Pittsburgh for the second year on the same concert course? The demand was such that the people were anxiously awaiting your concert of the Popular Course. I hope you may be able to come to us often.

It is a pleasure to write you what the music critics of the prominent city papers recorded after your concert last evening—"She held her audience enraptured." "Miss Dilling is a dexterous and agile fingered priestess of the arpeggio shrine, who fills her harp with dynamics and makes it interesting." "No word of praise here could add to the warmth of Pittsburgh friendship for Miss Dilling." I congratulate you again on these fine criticisms. You recall last year I had you for one concert and this season for four—it looks like next year I will need many Dilling concerts.

Sincerely yours,

(Signed) JAMES A. BORTZ.

### Fall River Admires Richard Burgin

Richard Burgin's recent success in Fall River, Mass., was referred to by the Fall River Herald as follows:

January 1, 1922, at a concert of the Boston Symphony Orchestra the Empire Theater at Fall River, Mass., was filled, and many were unable to obtain seats. The program was made up of the symphony No. 4 in E minor, op. 36, Tchaikowsky; "Carnival in Paris," Svendsen; Spanish symphony for violin and orchestra, op. 21, Lalo, and overture to "Tannhauser," Wagner. The soloist of the afternoon was Richard Burgin, concertmaster of the orchestra. It is the first time he has played here as soloist, and he more than fulfilled expectations. Richly endowed, both technically and temperamentally, he gave a vivid and glowing interpretation of Lalo's Spanish symphony. Only three of the five movements were played. At the close of the symphony, Mr. Burgin was recalled several times. During the playing of the "Carnival in Paris" and the "Spanish Symphony" Mr. Theodorowicz acted as concertmaster.

### Carl Schlegel for Ann Arbor Festival

Through the agency of M. H. Hanson, Carl Schlegel has been engaged by Charles A. Sink to sing the role of Wolfram in "Tannhauser" at the Ann Arbor festival next May. Mr. Schlegel's experience at the Metropolitan Opera House should secure him a genuine success.

### Early February Dates for Stanley

During the first ten days of February, Helen Stanley is booked for recitals at the University of California, Los Angeles, and also a public recital the following day; Tacoma, Wash.; Portland, Ore., and Yakima, Wash.

## "Music's Master Translator"

STEINWAY—the medium through which great artists paint music pictures with sweeping stroke and careful detail—the piano which faithfully translates each individual conception of the composer's thought.

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## Steinway

## Musical Comedy - Drama - Motion Pictures

### "THE NATIONAL ANTHEM."

The most important event for the past week was the arrival of Laurette Taylor in "The National Anthem" at the Henry Miller Theater. This newest play of J. Hartley Manners is going to be considered by many not nearly so sincere or entertaining as his former successes, and some admirers are not going to care for it at all. Regardless of the attitude, this newest play of Mr. Manners is so very true it appears more preachy than it would be otherwise.

One infers from the title that this play might be patriotic, but "The National Anthem," according to Mr. Manners, is "jazz." The story is vividly told. A young society girl marries a boy who has a charming personality but who drinks and is swayed by the "fiend jazz." Of course the girl marries him thinking she will reform him, which she does not.

The writer has been fortunate enough to see Miss Taylor in all of her plays in recent years, and regardless of the shortcomings of "The National Anthem," her acting rises to artistic heights and there are moments when she is more effective than ever before. The second act is particularly fine and the fourth act also has some good climaxes. This play at least shows Miss Taylor's versatility, and she continues to be one of the foremost stars before our public today. The play made a deep impression and will be a much discussed production during the season. It possesses many qualities which will keep it playing for some weeks.

Miss Taylor has surrounded herself with a splendid cast. Ralph Morgan, as the young husband, did some creditable acting and Lillian Kemble Cooper is sympathetic in the part of Madeline. "The National Anthem" belongs to the class of the worth while plays, and it is a most welcome relief from the usual run of plays that have been offered for the past months.

### "MARJOLAINE."

"Marjolaine" also opened last week. This is a three-act musical comedy based on the story of the famous "Pomander Walk," by Louis M. Parker. The music is delightful and Hugo Felix has created some very attractive melodies. Peggy Woods and Colin Campbell are the prominent stars in a long list of familiar names. This newest of the musical comedies arrived at the Broadhurst Theater and received favorable comment.

### NIKITA BALIEFF AND HIS CHAUVES-SOURIS ARRIVE.

Under the direction of Morris Gest, Nikita Balieff and his Chauves-Souris, of the Bat Theater of Moscow, will begin a New York engagement this week at the Forty-ninth Street Theater. The engagement has been limited to five weeks and the bill of ten or a dozen numbers in song, dance and pantomime made up from the hundred and more in Balieff's repertory will be changed weekly.

From his long and successful engagements at the Theater Femina in Paris and at the Pavilion, the Apollo and the Coliseum theaters in London, which followed his flight from Moscow over a year ago, Balieff brings to this country his entire company, staff and repertory. In its underground home in Moscow, before and during the war and the early part of the revolution, the repertory of the Chauves-Souris consisted of scores of short plays and sketches, in addition to songs and dances and pantomimes. Among the most favored numbers, which will be repeated from the Paris and London engagements, are "The Parade of the Wooden Soldiers," "Katinka," a polka of the 1860's; the songs and ballads of Glinka, folk songs and dances of the Russian peasant villages, "A Musical Snuff Box," "Sevres Porcelain" and "Chinese Lacquer," with song and dance against pictorial backgrounds from which the figures come to life; "The Black Hussars," old Russian military tunes; "La Grande Opera Italiana," a travesty with semi-mariettes; "The Sudden Death of a Horse, or The Greatness of the Russian Soul," a comic sketch by Tchekhoff; "Photographic Poses," a satire on family groups, and "The Chorus of the Zaitzeff Brothers," a series of old Russian drinking songs.

Balieff's company has no stars, but he is bringing his most versatile entertainer from his Moscow staff, Mme. Deykharanova. He has also added Mme. Karabanova, formerly of the celebrated Kamerny Theater in Moscow, and M. Kotchetovsky as maitre de ballet from the Great State Theater in Moscow.

### At the Motion Picture Theaters

#### THE CRITERION.

The entire program at the Criterion Theater is new. The feature is "Red Hot Romance," presented by John Emerson and Anita Loos. This picture was shown for the first time on January 22. The program begins with an overture, "Serenata" (Moszkowski), Victor Wagner and Drago Jovanovich conducting. Both of these conductors have been seriously ill with grip, but have fully recovered and are again looking after the musical welfare of the Criterion Theater; the number was well played by this small orchestra. The next offering was a film potpourri which was instructive and contained some good pictures. It ended with a Mutt and Jeff cartoon appropriate to the feature, "The Bull Fight." The third number is programmed as a "Spanish Jazz," in which Cynthia Perot and Elliott Taylor took part. This preceded the feature.

"Red Hot Romance" must not be taken too seriously. It is a satire on a more serious work of the same type. The cast contains some well known names and in the most part the acting is very good, particularly the King of Bunco-rino and his Counsel. The names of the characters, for instance, are extremely funny—King Caramba, General de Castanet and Signor Frijole. There is sufficient plot and story to be entertaining and the comedy and satire make up for the rest. It is considerably different from the average feature that is usually shown at the Criterion.

#### THE RIVOLI.

The same feature, Cecil B. De Mille's production of "Saturday Night," by Jessie Macpherson, was shown both at the Rivoli and Rialto last week. The film is so long

that the rest of the program was considerably curtailed. Instead of the usual overture there was an especially edited pictorial that opened the program. This was followed by a musical number, "Serenade" (Schubert). This effective selection received considerable applause. The singers were Marian Lax, soprano; Evan Sobel, soprano; Susan Ida Clough, mezzo soprano, and Inga Wank, contralto. As usual a comedy completed the program.

During the week of January 15 this theater presented a pianist, Carlo Marx, who played the Liszt concerto in B flat major with the Rivoli orchestra, Frederick Stahlberg and Emanuel Baer conducting. The success that this pianist achieved was phenomenal. On Saturday night, when the writer was present, he was recalled four times and for a few moments it seemed as if the program could not continue until he played an encore. This was an extraordinary occurrence in view of the facts that it was a Saturday night audience and the selection that the artist played and his superiority of musicianship over the average concert artist heard in the motion picture theaters. It is understood from the Riesenfeld management that Mr. Marx has been re-engaged and will appear again at an early date.

#### CARLO ENCISO DEAD.

(See obituary on another page.)

#### THE STRAND.

George Arliss, the distinguished actor, was again the film star at this house. Several months ago his splendid interpretation of "Disraeli" was shown here so naturally there was considerable interest in "The Ruling Passion," his newest film. There was some excellent acting, not only by Mr. Arliss himself, but also by Doris Kenyon, as his daughter, and Ida Darling, as his wife. Edward J. Burns, as Bill, was a very romantic lover. The same features that characterized Mr. Arliss' former pictures predominated in this. It was an altogether entertaining and enjoyable picture. There was a Harold Lloyd revival, "Look Out Below," that was exceedingly funny.

The "1812" overture (Tchaikowsky), with special scenic effects, opened the program. Carl Edouarde conducted and the orchestra gave an acceptable reading. This selection has always been and will certainly continue to be for many years to come a favorite at the motion picture theaters. Its descriptive music attracts and it never fails to get considerable applause.

Madeline MacGuigan, violinist, played the Spanish dance No. 8 (Sarasate). This artist has played much more effectively and authoritatively than she did last Thursday evening. She was also unfortunate in her selection of an encore; she played "Mighty Lak a Rose," with the organ accompanying, and this powerful instrument proved too heavy for her muted instrument and most of her best effects were drowned in the accompaniment. This is a habit that is indulged in much too often by the organists of the motion picture theaters. They seem to feel that it is necessary to thunder out great volumes of tone, and believe that it is appreciated. It is, however, quite the contrary. The same thing happened at the end of the overture when the organ joined in the finale with the orchestra; the orchestra was almost completely drowned. This fault is not confined to the Strand Theater alone; it is a habit that many other organists are also acquiring, and if not changed will bring about some detrimental results.

The second soloist on the program was Kitty McLaughlin. Her selection was Tosti's "Good Bye." Audiences always like this number. Miss McLaughlin sings with considerable musicianship and her upper tones are beautiful.

#### THE CAPITOL.

The finest thing on the program here last week was the musicianly rendition of Tchaikowsky's symphony No. 4, under the baton of Erno Rapee. The progress that this splendid organization has been making for the last year has never been in such evidence as it was last Friday evening. Mr. Rapee and his musicians received a veritable ovation after the number. Seldom does one hear this selection played with more verve in our symphony halls. The second selection in importance offered the three dance interpretations by the solo dancers at the Capitol, with Doris Niles in "Anitra's Dance" (Grieg). This young artist has improved so steadily in the recent weeks that it seemed to culminate in a very excellent interpretation of this well known number. Gambarelli, the premier danseuse, also danced a number by Grieg ("The Moth"). Mr. Rothafel gave her an effective setting, and the number was well received. The last selection was an old fashioned "cake walk" to the music of "Georgia Camp Meeting," danced by Oumansky and Zanon. It seems years since the writer has had the pleasure of witnessing this famous old dance, and the audience evidently felt the same way about it, because it was the "hit" of the group.

The feature picture was "The Grim Comedian," by Rita Weiman. There was nothing particularly new in the story, but it was well done, and Jack Holt, the star, is always interesting. The prologue to the feature was given by Emanuel List, basso profundo, who sang a special song written by William Axt to words by Martha Wilchinsky, both members of the Capitol staff. Mr. List's voice is familiar to movie fans, inasmuch as he has been one of the chief singers at the Riesenfeld theaters for several seasons. His voice is splendid, but he should give considerable care in his diction. The program ended with a Hy Mayer comedy.

#### THE RIALTO.

The feature picture was the same at both the Rivoli and the Rialto, Cecil B. De Mille's production, "Saturday Night." Conrad Nagel was the star. This picture is characteristic of all De Mille's special films. There was a thrilling episode, a lavish society scene where the most fantastic and ultra-modern costumes were used; there was comedy and a tiny bit of pathos to make the picture interesting. It showed to big audiences all week. The program opened with "Capriccio Espagnol," by Rimsky-Korsakoff. Joseph

## AMUSEMENTS

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## HOPE HAMPTON

In "Star Dust"

THE STRAND SYMPHONY ORCHESTRA Carl Edouarde, Conductor

World's Largest and foremost Motion Picture Palace "Subway to Door" EDW. BOWES, Mng. Dir.

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## "The Four Horsemen of the Apocalypse"

First Time at Popular Prices

CAPITOL GRAND ORCHESTRA ERNO RAPEE Conductor

Presentations by S. L. ROTHAFEL

## Paramount Pictures

Theaters under the direction of Hugo Riesenfeld

RIVOLI Broadway at 49th St. Beginning Sunday, Feb. 5

## "MORAN OF THE LADY LETTY"

With DOROTHY DALTON and RODOLPH VALENTINO

RIVOLI CONCERT ORCHESTRA Frederick Stahlberg and Emanuel Baer conducting

RIALTO Times Square Beginning Sunday, Feb. 5

## "BOOMERANG BILL"

With LIONEL BARRYMORE

FAMOUS RIALTO ORCHESTRA Hugo Riesenfeld and Joseph Littan conducting

Littan conducted the performance beginning at 7:20, and Hugo Riesenfeld at 9:20. The writer heard the first performance, and Mr. Littan and his musicians gave a very good reading of this interesting number. Owing to the length of the picture the surrounding program was considerably curtailed. Betty Andersen, soprano, sang for her solo "The Last Rose of Summer." So many times has the beauty of this young singer's voice been commented upon in this column that there is very little else that can be said. She sings these old ballads exquisitely.

### S. L. ROTHAFEL AND HIS PROGRAM.

Mr. Rothafel, director of presentation at the Capitol Theater, has some excellent and very decided ideas on the making of the program that surrounds a feature picture. In discussing his work at the Capitol he had this to say:

"We do not place ourselves on a lofty pedestal and from the all-seeing altitude of our position decide that the public wants this, that, or the other thing. We make no attempt to 'please the public'—a phrase which is so easily bandied about, for the simple reason that we do not presume to know what it is the public does want.

"But we do know this: We try to keep faith with our public. We try to create a program based on the fundamentals of good taste, honesty and sincerity, and created within the bounds of commonsense and average intelligence. We have a critical standard of our own. I agree with the contention that the picture is the thing. It is important and we could not do without it. But, what we have tried to do is to build around it an atmospheric program that is colorful and interesting. This type of program with its ballets, musical presentations, stage settings and lighting effects, is conceived to form a series of pictures.

"Now as to the music. We have never advocated in this type of entertainment the presentation of operatic arias sung in a foreign language which few enjoy and even less understand. We have tried to eliminate the hokum and the insincerities from our program. By the same token we have refrained from presenting 'jazz' numbers which in themselves might be popular and successful but which reviewed in the program in its entirety would be a jarring note in the harmonious effect of the whole.

"The music, in my opinion, should do more than merely accompany the picture. Its function is to interpret the action and character of the picture, to lift it up and carry it over the flat dimensions of the screen. The music should not obtrude itself on the spectator. We carry out this principle in the shorter film as well as in our regular features.

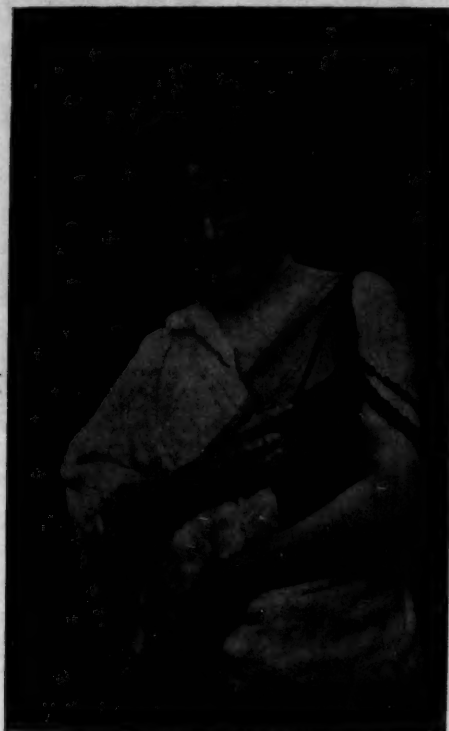
MAY JOHNSON.

### Sevcik Sails February 4

Prof. Sevcik, who has been teaching at the Ithaca Conservatory of Music, is in New York prior to sailing for Europe on February 4. He is the guest of Sascha Culbertson, the violinist.

### Bertha Crawford's Novel Experiences

Bertha Crawford, Canadian prima donna, recently returned to Toronto after an absence of several years. Before going to Europe Miss Crawford had appeared many times in her native city where her excellent work won much praise. After this success she went to London where



BERTHA CRAWFORD,  
Canadian soprano.

she gained distinction in concert, appearing in Queen's Hall and Albert Hall. Then she went to Milan, Italy, to study operatic roles, and shortly after made her debut in Venice as Gilda in "Rigoletto." Here her success was so pronounced that engagements in other Italian cities followed. Her repertory comprises all the leading coloratura roles, such as Violetta in "La Traviata," Rosina in "The Barber of Seville," Marguerite in "Faust," Juliette in "Romeo and Juliette," Amina in "La Sonnambula," the title role of "Lucia," etc.

In 1913 Miss Crawford accepted an engagement for several months at the Grand Opera in Warsaw, but owing to her great success there, she remained for a much longer period. Her popularity with the Polish people brought her much success not only in Warsaw, but also in Cracow, Lemberg and Posen.

During the German advance on Warsaw in 1915, she hastened to Petrograd, which at the time was still under Imperial rule, where she was at once engaged at the "Narodnydom," or People's Opera House. In commenting upon her work, the Russian critics spoke in superlative terms of her power, evenness, beauty, flexibility and control of her singing of coloratura roles. In 1916 she filled a long engagement in opera at Moscow where she scored one triumph after another.

At the outbreak of the Russian Revolution in 1917, Miss Crawford was in Helsingfors, Finland, and did not return to Petrograd until the Bolsheviks had seized power. Regarding her experience, Miss Crawford expressed herself as follows: "The Bolsheviks let artists alone, especially women like myself, whom they knew had no political purposes nor affiliations. I remained in Russia until after the armistice was signed, when I went to Warsaw to visit my many friends." During her three years' sojourn in Russia, she appeared in all large cities, reaching such far distant points as Vladivostok, Caucasus and Crimea.

Miss Crawford is happy to be in her native country again, where she will be heard in concert.

At her first concert in Toronto, on November 9 last, when she appeared as soloist with the New York Symphony Orchestra, she received a rousing ovation.

### La Forge Reception for Mme. Alda

One of the most delightful musico-social events of the past month was the reception given by Frank La Forge at his New York studios in honor of Frances Alda, Sunday afternoon, January 22. The justly popular La Forge Quar-

tet gave interesting numbers, earning the warm approbation of all those present. This list included many notables, among whom were Mme. Sembrich, Mrs. Oliver Harriman, Arthur Hadley, Mr. and Mrs. Percy Rector Stephens, Sergei Kli-bansky, Mrs. E. Kent Hubbard, Charles L. Wagner, Mrs. Eustis Corcoran, Albert Morris Bagby, Berthe Erza, Eva Gauthier, John Majeski, Mrs. and Mrs. Breitung, Mme. Coulon, Mrs. E. de Coppet, Juliette de Coppet, Mr. and Mrs. Walter Golde, Yvonne de Treville, Mr. and Mrs. W. L. Coghill, Louise Mundell, Emma and Ina Th. raby, Adelaide Gescheidt, Rose and Ottilie Sutro, Hulda Lashanska, Mr. and Mrs. J. Campbell Phillips, Erik Hunecker, Simon Frankel, Mrs. William Randolph Hearst, Cornelia Rider Possart, Mr. and Mrs. J. Cummock, Walter Kramer, Giulio Setti, Mrs. Frank McLaughlin, Martha Maynard, Marie Damrosch Wiechmann, Mr. and Mrs. Max Smith and Sydney Blackmer.

### Greenwood Composers' Festival

The third American Song Composers' Festival to be held in Greenwood, Ind., will take place there on May 21 this year. Through the courtesy of Mr. and Mrs. Ralph Polk, of Greenwood, a meeting will be held in the Polk Memorial Community Building in connection with the convention of the Indiana Music Teachers' Association, which will be taking place at Greenwood at the same time. The Grace Porterfield Polk Indiana Song Contest will be a part of the festival. The prizes are \$100 for the best song by a Hoosier composer (a song in the form of a ballad which can be sung by all and put on our best club programs), and a prize of \$50 for the best song written by a junior from the State Junior Music Clubs. DePauw University has offered a scholarship for a two-year course of study in harmony and theory for a graduate of any accredited Indiana high school.

Oscar Saenger, the New York voice teacher, has also offered a scholarship for his summer master course there at the Chicago Musical College as a prize for the singing contest, which is also a regular part of the festival. The festival schedule will also include programs by some of America's best artists. This is the only festival of its kind held in the United States and Indiana is the only State that has an independent State contest for native composers.

### Laura Littlefield to Debut Here

Laura Littlefield, soprano, is scheduled to make her New York debut with the Boston Symphony Orchestra today, February 2, as A Voice in Casella's orchestral excerpts from "Le Covent sur l'eau (le Covento Veneziano)." Mrs. Littlefield has sung the same part with this organization four times in Boston and once in Baltimore. She has been engaged for eleven appearances with the Boston Symphony this season.

### Another Opera Company for New York

The People's Opera Company will present in Greater New York grand opera performances at popular prices. According to printed matter at hand, this organization offers to teachers of recognized standing an opportunity to have their pupils take part in an actual grand opera performance with complete cast, full orchestra, chorus, scenery, etc. Antonio Dell'Orefice is the musical director.

### Anderson Artists for Lindsborg Festival

Marguerite Ringo, soprano; Mildred Bryars, contralto; Charles Stratton, tenor, and Frank Cuthbert, basso, have been booked through Walter Anderson for the Lindsborg, Kans., festival, Easter week, April 9-16. The same quartet, with the exception of Phoebe Crosby for soprano, has been booked by the same management for the Newark Festival on May 6.

### Marguerita Sylva to Sing Request Songs

Marguerita Sylva, who is to appear at the next Frederic Warren Ballad Concert, on Sunday evening, February 19, at the Selwyn Theater, will sing a group of request songs which she herself will announce from the stage. All requests should be sent immediately to Frederic Warren, 370 Central Park West.

### Rosenfeld Visits New York

Maurice Rosenfeld, critic of the Chicago Daily News, came to New York for his annual visit last week, covering the opening of the Chicago Opera season and other important musical events for his paper. Between this and social affairs, Mr. Rosenfeld may truly be said to have had a very busy time.

### Music Students to Organize

There will be an organization meeting of the Students' Music League at eight o'clock Sunday evening, February 5, at 315 West 86th street. Among the speakers will be Dr. Noble, of the Juilliard Foundation; Leonard Lieblich, and Walter Kramer. "All interested in the welfare of the music student come, please," says the committee.

## WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

### Emma Calvé, Soprano, January 20

*American Herald*  
The beauty of her voice and the peculiar charm of her personality counted for even more than in the bigger auditorium.

*Herald*  
Mme. Calvé was not in such excellent vocal condition as she was at her first recital.

### Elly Ney, Pianist, January 22

*World Tribune*  
At first the persuasive sounds which rose from her piano made the orchestra's contribution seem stiff by contrast. . . . Elly Ney's rhythms and her feeling seemed to take possession of the musicians.

*Tribune*  
Mme. Ney's playing . . . was not distinguished by clarity, rhythmical incisiveness or depth of sentiment.

### Chicago Opera, January 23

*Times Tribune*  
Brilliant First Night. (Headline)  
Brilliantly Missing in Chicago Opera Opening. (Headline)

### Muratore, Tenor, in "Samson et Dalila," January 23

*Herald Tribune*  
Mr. Muratore was an admirable Samson. . . . His acting was excellent. It was a noteworthy impersonation.

*Tribune*  
The role of the strong man did not fit the French tenor to perfection either vocally or histrionically.

*World Tribune*  
He gave a magnificent performance of thrilling dramatic intensity and emotional power. There are few actors alive who can surpass him.

*Tribune*  
His impersonation was that of an artist long familiar with operatic routine, conventional, intelligent, but never for a moment tinged with greatness.

### D'Alvarez, Contralto, in "Samson et Dalila," January 23

*Evening Mail Times*  
Her Song of Spring in the first act reeked with color, expression and feeling.

*Times*  
Her tones, somewhat pale in the "Spring Song."

### Many Northwestern Dates for Godowsky

Leopold Godowsky's tour of the northwest, prior to a large series of recitals on the coast, will include Pueblo, Col.; Capet, Wyo.; Spokane, Bellingham, Aberdeen, Everett, Wash.; Portland, Ore.; Victoria, B. C., and other cities in that part of the country. Mr. Godowsky's present concert tour of America will be his last for at least a year, as he will play in the Far East next season.

### Busch the New Director at Dresden

Dresden, Germany, January 10, 1922.—Fritz Busch, until now general music director for Wuertemberg at Stuttgart, has just been unanimously elected to a similar position in the Dresden State Opera and also made conductor of the State (Saxony) Orchestra, as successor to Fritz Reiner.

### Namara to Sing "Tales of Hoffmann"

Marguerite Namara has been announced by the Chicago Opera to sing Giulietta in "The Tales of Hoffmann" at the Saturday matinee on February 4. On January 31 she appeared in concert in Baltimore and the day preceding her appearance in the opera, at a concert in Washington, D. C.

### 4000 Hear St. Olaf Choir in Columbus, Ohio

A telegram received from Columbus, Ohio, and signed by M. H. Hanson, who is managing the tour of the St. Olaf Lutheran Choir, reads as follows: "4,000 people packed Memorial Hall. Most tremendous enthusiasm, only equalled in Pittsburgh, New York City and Buffalo."

### Oliver Denton at Aeolian Hall

Oliver Denton, pianist, will give his first New York recital for the present season at Aeolian Hall, Tuesday afternoon, February 7. His program will include works by Bach, Beethoven, Chopin, Palmgren, Rachmaninoff and John Powell.

### Muzio at Bagby Musicale

Claudia Muzio appeared with signal success at the Bagby Musicale last Monday morning. Her numbers were two arias, from "Trovatore" and "La Forza del Destino," and two songs, "Bon Jour, Suzanne" and "Cuckoo."

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